

**Biographical dictionary of medallists; coin, gem, and seal-engravers, mint-masters, &c., ancient and modern, with references to their works B.C. 500-A.D. 1900; compiled by L. Forrer ...**

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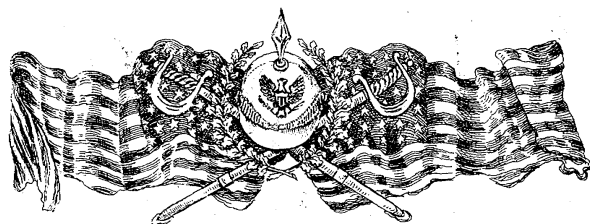
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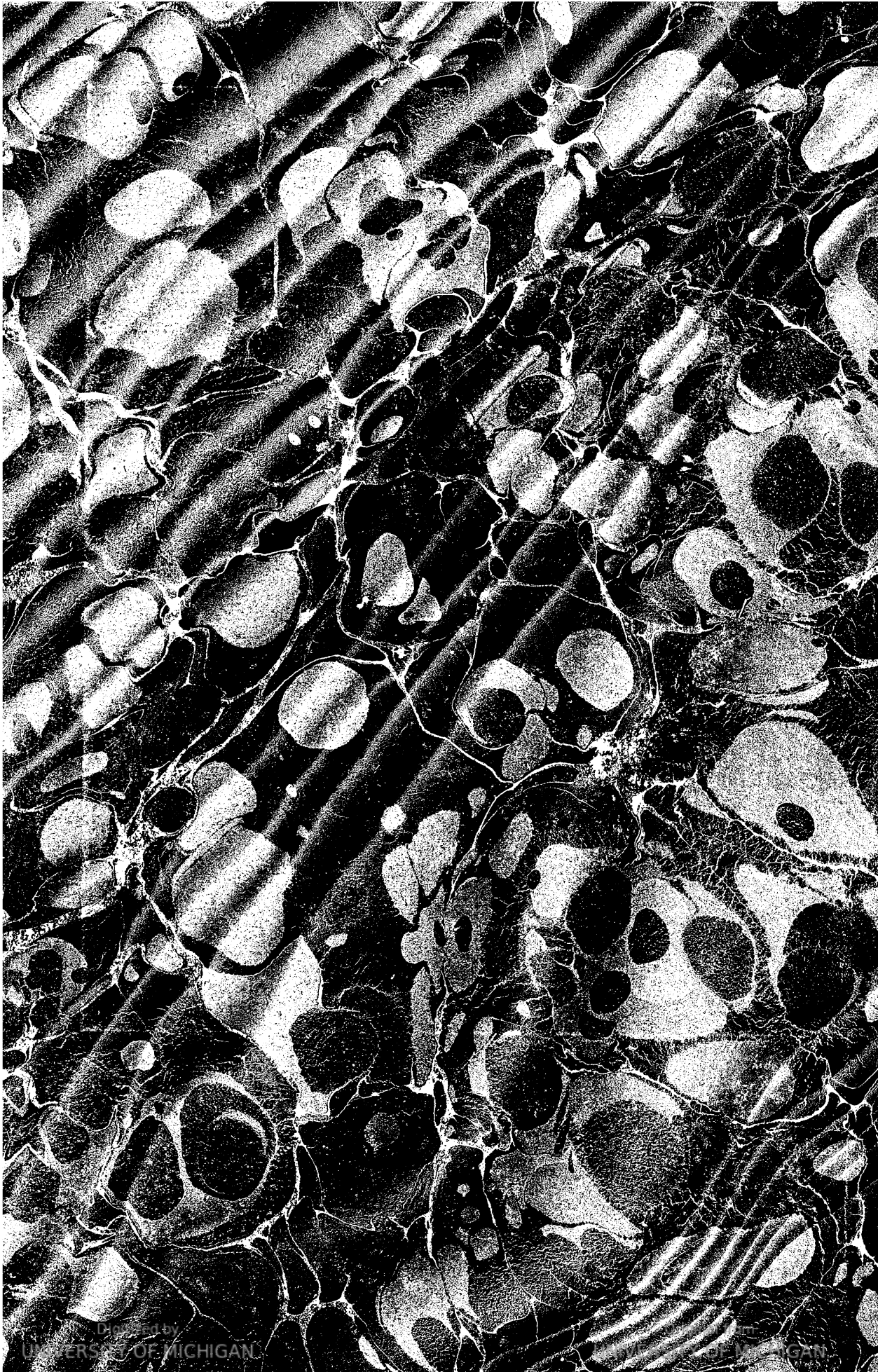
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*in memory of her brother*  
*Col. William Henry Coyl*  
*1894.*



EEFABEE





BIOGRAPHICAL DICTIONARY  
OF  
MEDALLISTS

COIN-, GEM-, AND SEAL-ENGRAVERS,  
MINT-MASTERS, &c.  
ANCIENT AND MODERN,  
WITH REFERENCES TO THEIR WORKS  
B.C. 500 — A.D. 1900

COMPILED

BY

**L. FORRER**

FELLOW OF THE ROYAL NUMISMATIC SOCIETY, &c.

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VOLUME VII

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## PREFACE

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The present volume has been unduly delayed in publication owing to the war and post-war conditions.

I had hoped that two volumes of Supplement would suffice for the new material, including indexes, lists of illustrations, etc., but my additional notes will necessitate a third volume.

Among the friends who have so generously helped me in the past, I deplore the loss by death of Dr R. H. Storer, of Newport, R. I. (U. S. A.) and Mr William J. Webster.

Within the last few years several fresh contributors have from time to time sent me valuable information. I would tender to them all my heartiest thanks, and most especially to Dr G. F. Hill, Keeper of coins, British Museum, Mr. Robert Eidlitz, of New York, and Prof. C. A. Ossbahr, of Stockholm.

I trust, that notwithstanding all its defects, the "Dictionary" is proving of service and, that this new volume will meet with the same kind reception as the six preceding ones.

L. FORRER.



BIOGRAPHICAL NOTICES  
OF  
MEDALLISTS

*Coin-, Gem-, and Seal-Engravers, Ancient and Modern,  
with References to their Works.*

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VOLUME VII

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SUPPLEMENT.

A

A. *Vide* **ARISTOXENOS** *infra*.

A. A. A number of medals, thus signed, which have hitherto been ascribed to Antonio Abbondio, have been shown to be the work of another artist, possibly **ALESSANDRO** or **AGOSTINO ARDENTI**, who worked in Lucca and Savoy: — Petrus Donella, of Carpi; lead, 59 mill. (Rosenheim Coll<sup>n</sup>); — Agostino Ardeni of Faenza; lead, 53 mill. (Rosenheim Coll<sup>n</sup>); — Giulio Rossi; 61 mill. (Valton Coll<sup>n</sup>; Bibl. Nationale); — Guido Panziruolo; 75 × 61 mill. (Valton Coll<sup>n</sup>; Bibl. Nat.); — Antonio Fran. Doni, of Florence, etc. Alessandro Ardeni, of Faenza, is known as a painter. He died in 1595 in the service of the court of Savoy.

“There exists”, says Mr G. F. Hill, “a group of medals signed **Æ** representing Charles Emanuel and Emanuel Filibert of Savoy, which have been without any reason attributed to Ruspagiari. With these (on grounds of style) may be classed a medal of Pietro

L. FORRER. — *Biographical Notices of Medallists*. — VII.



Machiavelli of Lucca, which is signed **AAR**. All these medals, as well as some others of Savoyan personages, signed **AR**, may possibly belong to Alessandro Ardeni. If so, the group of medals by **A. A.** cannot be by Alessandro. We would suggest that the signature conceals the name of **AGOSTINO ARDENTI**, who was very probably Alessandro's brother". (G. F. Hill, *Some Italian Medals*, Burlington Magazine, XII, 142.)

**AACH, JAKOB N. VON** (*Austr.*). Mint-engraver at Innsbruck, 1568.

**AAST, JEAN D'** (*French*). Goldsmith of Dijon, and Mint-engraver there, *circ.* 1422-1427. In 1426 he engraved *gectouers* for Philip the Good, and patterns for gold Salutes, Grands blancs, Petits blancs and Petits deniers (of the Duke of Burgundy).

BIBLIOGRAPHY. — N. Rondot and H. De La Tour, *Les Médailleurs et les Graveurs de monnaies*, Paris, 1904.

**A. B.** The probable signature of a Coronation medal of Alfonso XIII. of Spain, 1902 ; edited by B. Serrano, of Bilbao.

**ABBEVILLE, PIERRE D'** (*French*). Mint-engraver at Bourges, *circ.* 1418-1419. In March 1419 he executed various patterns for Ecus of 50 sols, newly commissioned by the Regent.

BIBLIOGRAPHY. — Rondot and De La Tour, *op. cit.*

**ABBOTT, W. H.** (*Amer.*). Author of a souvenir medal of George Washington, with the White House on **R**, made of money destroyed by U. S. Treasury, estimated at \$ 3000 (communicated by M<sup>r</sup> W. J. Davis, of Birmingham).



Charles II., by P. van Abee (p. 3).

**ABEELE, PIETER VAN** (*B.D.M.*, Vol. I, 1904, p. 10). By this Medallist is also a Prize Medal presented by Isaack van Beest and Catarina Loockermans, 1667.



Admiral De Ruyter, by P. van Abeele.

According to Dr A. von Wurzbach, *Niederländisches Künstler-Lexikon*, there were two Medallists of that name, father and son. The father was born in 1608, married in Amsterdam, 19. May 1638; his son Peter was born, 25. August 1639. The latter studied under Jurian Pool. His name occurs on a Document of 1655 as *P. van Abeele de Jonge*, which presupposes that the father was then still living.

**ABERLI, JAKOB FRIEDRICH** (*B.D.M.*, Vol. I, 1904, p. 11). Medal of Ludwig Negrelli (*illustrated*); — Fourth Centenary of the "Böcken" Society of Zurich (3 varieties); — St. Jakob's Monument at Basle, 1823 (signed on obv. **F. ABERLI**; *Ewig*, 777). Cf. M. A. Ruegg-Karlen, *Basler Münzmeister, Stempelschneider und Medailleure*, 1915.



Ludwig Negrelli, 1838, by J. F. Aberli.

**ABONDIO, ANTONIO** (*B.D.M.*, Vol. I, 1904, p. 14). By this Medallist are also two Plaquettes : B. Virgin suckling the child; 102 × 68 mill.; signed : **AN. A.**; — Bust of Christ; 43 × 35 mill.; signed : **AN. AB.** Both are in the Berlin Museum.

**ABRAHAM, JAKOB** (*B.D.M.*, Vol. I, 1904, p. 17). Medallist and Gem-engraver of Russian origin, was born in Strelitz in 1723 (or 1722), and died in Berlin, on 17. June 1800. He worked for 50 years at the Mints of Stettin (1752), Königsberg (1757) and Berlin. He signed **A** or **A. J. A.**

Besides the medals already named he engraved also : Medals on the Victories of Frederick the Great in the Seven Years' War, and specially the commemorative medal of the Battle of Torgau (after Ramler and Meil); — Visit of Paul Petrowitch in Berlin, 1776; — Capture of Otschakow citadel, with portrait of Prince Potemkin; —

Jubilee of the French Community in Berlin (1772, after Chodowiecki's design); — Sigmund v. d. Heyde, as defender of Kolberg, 1760; — Portrait-cameo in onyx of Empress Maria Theresia; — Golden Wedding of Count Christian Ernest of Stolberg and consort Sophie Charlotte, 1762; — Admiral Rodney; *R.* ACTIVE-BRAVE-VICTORIOUS. 1780, etc.

**ABRAHAM, SALOMON P.** (*Germ.*). Gem-engraver of the end of the eighteenth century; possibly a son of Jakob Abraham. In the Imp. Mus., Vienna, is a Portrait-cameo in chalcedony of Emperor Leopold II., signed: **SALOMON P. ABRAHAM**. Cf. Thieme, *op. cit.*

**ABRAM, CHARLES AUGUSTE** (*French*). Contemporary Sculptor, born at Besançon (Doubs); pupil of Roty, and Roiné. At the Salon of 1905 he exhibited four Medals; — 1906. Plaquette in bronze; — Medals and two Plaquettes in ivory; — 1907. Portrait-plaquette; — Medal, with head of the French Republic.

**ABRAMSON, ABRAHAM** (*B. D. M.*, Vol. I, 1904, p. 17). Further medals by this Engraver are: Moses Mendelssohn; *R.* PHAEDON. Butterfly perched on skull; ex.: NATUS MDCCXXIX., and those of Kant, Lessing, Wieland, Ramler, Sulzer, Euler, Spalding, D. Bernouilli, Overbeck, Roloff, Marggraff, Formey, Martini, Gall, Burg, Gebhardi, Weisse, Spiegel, Theden, etc.; — Commemorative medals of the Arming of Prussian Troops, 1778; — Peace of Teschen, 1779; — Death by drowning in the Oder of Duke Leopold of Brunswick; — Peace with Russia, 1762; — Conquest of the Netze District, 1772; — 71<sup>st</sup> Birthday of the King of Prussia, 1782; — Introduction of the Silk Industry, 1783; — Meeting of Monarchs at Tilsit, 1807; — Return of the Royal pair, 1808; — Death of Queen Louise, 1810; — Franchise granted to the Jews in the Kingdom of Westphalia; — Freedom granted to the Jews in Russia under Alexander I.; — Medal on the death of Queen Marie Antoinette (belonging to D. F. Loos's series "Les six victimes"); — Portrait-medallion of Frederick the Great, FRIDERICUS LEGISLATOR 1785; — Leonhard Euler (*Ewig* 697); — Peace of Basle between France and Prussia (*E.* 773). The last two signed: **ABRAMSON**.

**ABREU, JOAQUIM VALERIO DE** (*Portug.*). Mint-engraver in Lisbon, where he worked only as an assistant to Bernardo Jorge, to whom he had been apprenticed, 1739-1747.

**ACCIOPACCIA, GIOVANNI** (*B. D. M.*, Vol. I, 1904, p. 21). Engraver at Naples, early part of the sixteenth century, to whom is ascribed amongst others the Carlino of Louis XII, for Naples.

**ACHESOUN, JOHN** (*B. D. M.*, Vol. I, 1904, p. 20). Interesting par-

ticulars about this Engraver's activity in Paris in connection with the coinage and issue of jetons of Mary Stuart, 1553-1561, will be found in P. Bordeaux, *Jetons et épreuves de monnaies frappées pour Marie Stuart*, 1906.

**ACHTENHAGEN, W.** (*Dutch*). Contemporary Sculptor and Medalist, by whom I have seen a Portrait-medal of Baron van Harinxma Thoe Slooten, in The Hague Museum, and another commemorating the Golden Wedding of Franz and Alma Meier.

In 1914 he engraved a satirical medal on the European War, showing on obv. Germany, as a warrior, beating France, Russia and England, symbolised by the cock, bear and bull-dog; varieties.

**A. D.** The probable signature of an engraver who cut the medal commemorating the Carlist Congress of Manresa, 1908.

**ADAM, JEHAN** (*B.D.M.*, Vol. I, 1904, p. 21). Mint-master at St. Pourçain, 1494; distinctive mark: annulet between the fleur-de-lis and the beginning of the legend.

**ADAMO OF BRESCIA** (*Ital.*). Counterfeiter of Florins of three carats of alloy, at the instigation of Guido, Alessandro, and Aghinolfo, lords of Romena. Dante mentions his name in *Dell' Inferno*, cant. xxx, I, 72.

**ADAMS, GEORGE GAMMON** (*B.D.M.*, Vol. I, 1904, p. 22). A. Graves, *Catalogue of the Royal Academy Exhibitors*, I, pp. 6-7, enumerates many medallic works by this artist.

**ADELBRAHT** (*Germ.*). Monetarius (Moneyer) at Worms, *circ.* 1000.

**ADMON** (*B.D.M.*, Vol. I, 1904, p. 25). A cameo with bust of Tiberius, onyx, in the British Museum, xvi. cent., bears the signature



Peace of Breda.

**AKMON**, a clumsy reproduction of Admon. The Hercules seated, and Hercules bibax, both signed **ΑΔΜΩΝ** date from the XVIII. cent. Cf. O. M. Dalton, *Catalogue of the Engraved Gems of the post-classical periods in the British Museum*, 1915.

**ADOLFZON, CHRISTOPH** (*B.D.M.*, Vol. I, 1904, p. 25). Also **CHRISTOFFEL ADOLFZON** or **C. ADOLPHI**. Nine commemorative medals are known by him; they are signed variously : **C.A**; — **C.A.D.**; or **C. ADOLPHI FE**.

The medal reproduced here has already been mentioned before. The same artist is the author of a Portrait-medal, undated, of John Frederick, Duke of Brunswick-Lüneburg; **℞. AEQVAT** (Fiala, *Münzen und Medaillen der Welfischen Lande*, II, 1913, No. 1653).

**BIBLIOGRAPHY.** — Dr Alfred von Wurzbach, *Niederländisches Künstler Lexikon*, 1904.

**ADRIAANSZ, JAN** (*Dutch*). Goldsmith of Middelburgh, entered the Guild in 1569. In conjunction with the goldsmith JOOS DE GROOTE he issued obsidional money in 1574.

**ADRIAN, PAUL** (*B.D.M.*, Vol. I, 1904, p. 26) of Olten, born 1858; was appointed Director of the Swiss Federal Mint on 6 March 1900, and still in office in 1915.

**ADRIAENSSEN, FRANS** (*Flem.*). Son of Adrian Franssen, and in conjunction with him, Mint-master at Luxemburg, under the Archdukes Albert and Elizabeth, beginning of the seventeenth century, to 1620.

**ADZER, DANIEL JENSEN** (*B.D.M.*, Vol. I, 1904, p. 27). Born in Copenhagen 1731; died there 1808; apprenticed first to a goldsmith. After his return home from Italy, 1764, he became a member of the Academy of Arts, 1766. His best medals and wax models were exhibited at the 'Salons' of the Academy 1769, 1778, and 1794. Further medals by him : Foundation of an Equestrian Statue of King Frederick V., on the death of the monarch and accession of Christian VII., 1766; — — Portrait-medals of Suhm; Hjelmstjerne; A.G. Wedell, 1781; J.H. and A.P. Bernstorff, &c.

**ADZER, DANIEL JENSEN** (*B. D. M.*, vol. I, 1904, p. 27). Additional works : Medal of Christian VII of Denmark and Queen Caroline Mathilda, on the Birth of Prince Frederick, 1768 (signed : **D.I ADZER. FE.**).

**AEBART, GAILLARD** (*French*). Author of a cast Portrait-medal of Henry II. of France, 1555.

**AESSLINGER, HANS** (*Germ.*). Sculptor to the court of Albrecht V., Duke of Bavaria. His name has been suggested by Dr Habich as that of the Engraver of Portrait-medals signed **HA**, and erroneously attributed to Hans Reimer, of Duke Albrecht V. (Vol. II, p. 369), Margarethe vom Fraunhofen, Wilhelm Prandt von Pranthausen, and Hans von Pfaffenhausen († 1563).

**AGUILAR** (*Span.*). Edited the following medals: Aragonese Exhibition, 1885-1886; — Catholic Congress at Saragossa, 1890 (2 var.). The engraver is **MENENDEZ** (*q.v.*).

**AGUIRRE, R. PEDRO GARCIA** (*Amer.*). Engraver of Spanish-American Proclamation medals of Charles IV: Chiapa, 1789; Guatemala; San Salvador; and Ferdinand VII (Guatemala, 1808; San Salvador, etc.).

**AHLBORN, LEA** (*B.D.M.*, Vol I, 1904, p. 142). Daughter of L. P. Lundgren, was born in Stockholm on 18. February 1826, and died on 13. November 1897. Her husband Karl Ahlborn (1819-31. March 1895), whom she married in 1854, was a clever sculptor.

She learned the art of Die-engraving under her father, and at his death in 1853 she undertook his work at the Royal Mint, Stockholm, and in 1855 was appointed Chief-engraver, in which capacity she engraved the dies for the Swedish, Norwegian and Finnish coinages. Further medals by her commemorate events of the reigns of Charles XIV. John, Charles XV., Oscar II.; — Portrait-medals of Queen Josephine; — Queen Louise; — L. J. Hierta; — Nordenskjöld; — Palander; — Bolinder; — Medals of Columbus (on the Fourth centenary of the discovery of America) 1892; — George Washington (for the city of New York) 1883; — Jubilee of the University of Upsala, 1877; — Silver Wedding of Oscar II.; — Medal of the University of Massachusetts; — Medals of the Swedish Academy and of the Academy of Sciences; — Dr G. Wahlenberg, of Upsala; — Dr Peter von Afzelius, of Upsala; — Berzelius, Swedish Medical Society, 1858; — Presentation Medal of the Swedish Anthropological and Geographical Society to Capt. Rob. F. Scott, of Antarctic fame, 1905; 56 mill.; gold; — 1862, Edward Nonnen, Æ 55; — 1872, Jac. Aug von Hartmandsdorff, Swedish politician, Æ 39; — 1876, André Oscar Wahlenberg, Swedish politician and publicist, Æ 63; — 1880, John Hallenberg, Swedish historian, Æ 31; — 1883, Count Axel Oxenstierna, Swedish statesman, galvano, Æ 57; — 1884, Prof. Charles Edwin Anthon, medal of the American Numismatic Society, Æ 68; — 1887, John Peter Lefren, Swedish General, Æ 31; — 1890, Daniel Parish, jr., American numismatist, Æ 46; — 1893, Claes Gartz,



Swedish author and numismatist, Æ 45 ; — 1895, William Theodore Strokirk, Swedish numismatist, Æ 31 (signed **A. L.**), etc.

**BIBLIOGRAPHY.** — *Many of these medals have been communicated to me by Mr R. J. Eidlitz of New York, to whom I tender my best thanks.*

**AHRENS, JÜRGEN** (*B. D. M.*, Vol. I, 1904, p. 33). Also coined for Solms. His privy mark 1 X A occurs on coins of Nassau, Quarter-gulden of Henry zu Nassau-Dillenburg 1685-1690, and Double Albus 1684-85.

**AIGREBOUCHE, JEAN** (*French*). Mint-engraver at Saint-Pourçain and Sainte-Menehould, 1466-1467.

**AINKHÜREN, AUGUSTIN** (*Germ.*). Mint-master to count Ludwig of Stolberg at Augsburg, 1536; appointed at Antwerp in 1537 in the same capacity.

**AINKHÜREN, GREGOR** (*Germ.*). Mint-master at Münden, 1539-1544, and Cassel, 1544.

**AITKEN, ROBERT** (*Amer.*). Designer of the Panama-Pacific Commemorative Quintuple Eagle (\$50) Gold. "The first \$50 gold pieces to be issued under authority of the United States. Total issue limited to 3000 pieces. The motives used in these designs were selected by the sculptor because of their simple dignity and far-reaching significance, as well as for their decorative pattern.

Obv. Minerva, the goddess of Wisdom, Skill, Contemplation, Spinning, Weaving and of Agriculture and Horticulture. UNITED STATES OF AMERICA FIFTY DOLLARS—MCMXV. In field, IN GOD WE TRUST.

R. Owl, sacred to Minerva, the accepted symbol of Wisdom, perched upon a branch of western pine. PANAMA-PACIFIC EXPOSITION—SAN FRANCISCO. In the field, E PLURIBUS UNUM — The designer's initials **R. A.** Dolphins, suggesting as they encircle the central field, the uninterrupted water route made possible by the Panama Canal, occupy the angles of the octagonal coin (*The Numismatist*, July 1915, p. 259).

This coin, as well as the other Panama-Pacific commemorative pieces : Half Dollar Silver, designed by Charles E. Barber (issue limited to 200,000), One Dollar gold, des. by Charles Keck (issue 25000) and Quarter Eagle, des. by Barber (issue 10000), have been produced at the Philadelphia Mint, and the series is a creditable production of the Mint and its chief Engraver, Mr. Charles E. Barber.

**AKERBERG, KARL** (*Germ.*). Contemporary Sculptor and Medallist, residing in New York. At the 'Salon de la Médaille', Brussels Exhibition, 1910, he exhibited a cast medal of Verna Blythe Ayer Akerberg, 1905.



**ALAERDS (ALAERTS), LAURENT** or **LAUREYZE**. (*Flem.*). Mint-engraver at Maestricht, appointed on 1st. July 1533 and in office until 1574.

**ALARD, E.** (*Dutch*). This Engraver's signature occurs on a Prize Medal of the Agricultural Show at Echt, 1885; also: Medal of the Dutch "Schutterijkaderbond", 1886; — Agricultural show at Venloo, 1886; — Music Festival at Valkenberg, 1886; — 5<sup>th</sup> Anniversary of the Philharmonie of Venloo, 1886, &c.

**ALBAZZI, M<sup>me</sup> LA COMTESSE IZA DE KIVIATKOWSKA** (*Russ.*). Contemporary Sculptor and Medallist, born at Lopatynka; pupil of Falguière. At the Salon of 1897 she exhibited: Artist's profile, medallion in wax; — Portrait-medal in silver of M. Alfred Rambaud; — 1898. A reduction of the Alfred Rambaud medal; — 1899. Commemorative medal of President Faure's journey to Russia; — Portrait-medal of Jules Janssen; — Portrait-medal of Camille Flammarion, etc.

**ALBERICH, LUIS** (*Span.*). Goldsmith of Barcelona. Thieme, *Künstler-Lexicon*, mentions a drawing by him for a fine medallion of the year 1563.

**ALBERT, WILHELM AUGUST JULIUS** (*B. D. M.*, vol. I, 1904, p. 36). Administrator of the Mint of Clausthal 1821-1830, with Dr Jordan acting as Controller Mint-warden; again from 1830-1831, and 1837-1838.

**ALBERTUS** (*Germ.*). Mint-master at Rostock, 1262-1268.

**ALEAUME** (*French*). Mint-engraver at Mâcon, *circ.* 1384-1385; he was succeeded by Hennequin de Hache.

**ALES, RAOULET** (*French*). Mint-engraver at Limoges, *circ.* 1423-† 1424.

**ALEXANDER P.** (*B. D. M.*, Vol. I, 1904, p. 37). It is now believed that Alexander represents a family name, and that the **P** that follows the signature signifies Pater, or Senior. He is not to be confused with Alexander von Brugsal, the painter of Antwerp, mentioned by Albrecht Dürer.

**ALEXANDRE, PAUL** (*French*). Contemporary Gem-engraver, born at Suippes (Marne); pupil of Galbrunner and Lorquin. By him is an onyx cameo "Fantaisie", which was exhibited at the Salon in 1887.

**ALEXAS** (*B. D. M.*, Vol. I, 1904, p. 37). Gem-engraver of the early Roman period; the father of Aulos and Quintus. The British Museum possesses the only authentic gem bearing his signature.

**ALEXEJEFF, SAMUEL ALEXEJEWITSCH** (*B.D.M.*, Vol. I, 1904, p. 38). Russian Medallist; born on 13. August 1764, died on 24. February 1801. He assisted S. W. Wassiljeff, and later K. Leberecht.

**ALEXEJEFF, WASSILI WLADIMIROWITSCH** (*B.D.M.*, Vol. I, 1904, p. 38). Russian Medallist, born in 1822. Further medals by him : Obv. of medal commemorating Russia's participation in the War of Greek Independence and Peace of Adrianople, 1829 (R. by Klepikow); — R. of medal on Death of the Czarina Alexandra Feodorowna, after Lyalin; — 50 years' Jubilee of the Moscow Academy of Commerce; — Subjection of the Caucasus, 1864 (not issued); — Centenary of the Order of St. George; — Prof. Bruni; — A. P. Brülöw; — Tschewkin; — Centenary of the Academy of Fine Arts, etc.

**ALEXEJEFF, WLADIMIR JEFREMOWITSCH** (*B.D.M.*, Vol. I, 1904, p. 39). Russian Medallist, born 1784, died 1832; was apprenticed to K. Leberecht 1801, and appointed as Medallist to the Mint in 1805. His medals include : Military Medal of Merit, 1806 (with monogram A); — Visit of King Frederick William of Prussia to St. Petersburg, 1818; — Life-saving medal 1830 (with Polish inscription); — Medal of the Catherine Gymnasium (with motto); — Medal of the Naval School; — Introduction of Vaccination in Finland; — Coronation of Czar Nicholas I.; — Visit of Prince Abbas Mirza of Persia to the St. Petersburg Mint, 1829; — Peace with Turkey, 1829; — Medal for "Fidelity"; — Medal "for Application and Art", 1831.

To him are also ascribed : Medal of Grand Duke Wscwolod Jaroslawitsch (1178-1193), with monogram A; — Wassili Joanowitsch (1505-33), with monogram W. A; and copies of the medal of Count Schuwaloff, 1738, after Dassier; and Russian Victory over the Prussians 1759, after T. Iwanoff, with monogram K. B. A.

**ALFANO, LUIGI** (*Ital.*). This Die-sinker's signature occurs on a Badge of Sanitary Inspector of Naples, undated, but modern.

**ALFANO, VINCENZO** (*Ital.*). Sculptor in New York City. Cast medal, Æ 62, of Francis H. Kimball, architect, to commemorate the opening of the City Investing Building in 1908. (*Note of Mr. R. J. Eidlitz*); — Ricordo del Giornale Italiano, 1915; — Tribute to Otto Marc, and Robert James Eidlitz; Plaquette, 1914; 67 × 90 mill.

**ALIONI, HUBERTI** (*Ital.*). A native of Asti, appointed Mint-master at Namur in February 1263 for a term of five years. He took as

assistant a resident of Douai. In November 1283, Alioni entered into another contract, to date from the following Easter for a term of one year.

**ALLAIS** (*B.D.M.*, Vol. I. 1904, p. 40). By this Engraver is also a medal of the Academy of Sciences of Rouen, 1806.

**ALLEN AND MOORE** (*B.D.M.*, Vol. I, 1904, p. 41, and IV, p. 141).

There is a medal of the Crystal Palace, London 1851, Æ 38, with this firm's signature.

**ALLEAUME, JEHAN** (*French*). Mint-master at Tours, 1426-1429; issued Blancs of Charles VII., in conjunction with Jehan de Lorrenne, Jehan de Chantemerle and Guillaume Le Roy.

**ALLEN, CHARLES J.** (*B.D.M.*, Vol. I, 1904, p. 41). Sculptor and Medallist, son of the late W<sup>m</sup> E. Allen of London and Greenford, Middlesex; born in Greenford in 1862. Educated at Palace School, Enfield. Studied at the Lambeth School of Art and Royal Academy School; gained four silver Medals and other distinctions; worked in the studio of Hamo Thornycroft R. A. for four years, as his pupil. Instructor in Sculpture, and Vice-Principal of Liverpool City School of Art since 1894. Has been an exhibitor at the Royal Academy, Paris Salon; Paris Universal Exhibition, 1900 (gold medal); St. Louis International Exhibition, 1904; Franco-British and Japan-British Exhibitions.

His principal commissions include: Queen Victoria Memorial, Liverpool; — Monument to the memory of the late R<sup>t</sup> Hon. Samuel Smith M. P., Liverpool. — Architectural Sculptures: 20 of the Panels for St. George's Hall, Liverpool; — Panels for Parr's Bank, Leicester, and Royal Insurance Co. Buildings, Liverpool.

Amongst busts, those of Sir Oliver Lodge, F. R. S.; — Andrew Carnegie LL. D.; — Philip Rathbone; — Richard Caton M. D., LL. D.; — The late Archbishop of Toronto, Rt. Revd. Arthur Sweatman D. D., and amongst other memorials, Dr Martineau, and the late W<sup>m</sup> Rathbone M. P.

Ideal Sculptures: "Rescued", life size group; — "Perseus", life size statue; — "Love and the Mermaid", bronze group (purchased by the City of Liverpool); — "A Dream of Love" bronze group; — "The Woman whom Thou gavest to be with me", bronze group; — "Love Tangles", group.

Medals: "William Rathbone", Medal for Engineering, Liverpool University (*cast* bronze); — "Felicia Hemans" Medal for Lyrical Poetry (*cast* bronze); — "Kanthack" Medal for Pathology (obverse only). Liverpool University (*struck* medal); — "Mary Kingsley" Medal (obv. only). Liverpool School of Tropical Medi-

cine (*struck* medal); — Medal to commemorate the 700th Anniversary of the Foundation of the City of Liverpool (*struck* medal), etc.

**ALLERAM, MATHIAS** (*Austr.*). Chief-Engraver at the Mint of Kremnitz, born at Vienna in 1774, was pensioned off in 1839, and died on 10. July 1853.

**ALLION** (*B.D.M.*, Vol. I, 1904, p. 43). The British Museum owns several gems, signed **ΑΛΛΙΩΝΟΣ**. "The name *Allion*", says Dalton, seems to have resulted from a misunderstanding of **ΔΑΛΙΩΝ**, on a gem at Florence, published in the seventeenth century by Agostini. Such forgeries began at least as early as the beginning of the eighteenth century". Sard intaglio: Venus with Cupid playing a lyre (xix c.); — Sard intaglio: Two satyrs erect, and a cupid kneeling with a vessel before a faun, who is drinking (**ΑΛΙΩ Φ**); xvi. c.; — Jacinth intaglio: Head of a young Satyr to front, laughing (**ΑΛΛΩΝΙΟΥ**); xviii. c.; — Sard intaglio: Muse standing to r. (**ΑΛΛΙΩ**); xviii. c.; — Onyx intaglio: a Muse (**ΑΛΛΙΩΝΟΣ**); xviii. c.; — Amethyst fragment: legs of a nude figure with drapery hanging behind (**ΔΑΛΙΩΝΟΣ**); xviii. c.

BIBLIOGRAPHY. — O. M. Dalton, *Catalogue of the Engraved Gems of the Post-classical periods in the British Museum*, London, 1915.

**ALLIX, JÉRÔME** (*B.D.M.*, Vol. I, 1904, p. 43). Mint-engraver in Toulouse, 1584-1586. He sold his office to Jean Caillou in 1586.

**ALLOUARD, HENRI EMILE** (*B.D.M.*, Vol. I, 1904, p. 43). This Sculptor and Medallist was born in Paris, and is a pupil of Lequesne and Schoeneverck. At the Salon of 1904 he exhibited a Portrait-medallion of the painter Jean Desbrosses, and a commemorative medal of Governor Ballay. By him are also Portrait-medallions of Henri and Claire D\*\*\*, and one entitled "Mon père et ma mère". He exhibited other medallic works at the Paris Salon de la Société des Artistes français in 1907, 1912 and 1914.

**ALLOY, LEONCE** (*B.D.M.*, Vol. I, 1904, p. 43). At the Salon of 1905 the artist exhibited various Portrait-medals; also a Virgo Purissima, and Religious pieces; — 1906. Medal of the Association of children of the Nord and Pas-de-Calais; — Plaque of the Arras Chamber of Commerce; — Two Portrait-medallions; — 1907. Various Portrait-medallions and Plaquettes; — 1909. Medal for a "Société d'encouragement du "Retour à la Terre"; — 1910. Two medals; — 1913. Frame of medals; — 1914. Frame of medals comprising "Cinquantenaire de la Société Suisse de Réassurances (M. Charles Simon, directeur), etc.



Marriage Medal of King Alfonso of Spain, 1906, issued by Alvarez & Co.

**ALMEIDA, CAETANO ALBERTO NUNES DE** (*Portug.*). Born in 1795, pupil of Simão Francisco dos Santos, and became Assistant Engraver at the Lisbon Mint in 1813. He produced also a number of medals and gems. Aragão mentions copies by him of medals and cameos by Caqué. In 1830 he was appointed Third Engraver, but dismissed in 1832 on the suspicion of having engraved counterfeit dies. In 1830 he had competed with Freire and Gonzaga, his colleagues at the Lisbon mint for an official commemorative medal of Camoens.

BIBLIOGRAPHY. — Aragão, *Descrição das Moedas de Portugal*, 1874.

**ALPHÉE** (*French*). Die-engraver of Paris, by whom is a medal of the 1848 Revolution.

**ALSINA Y AMILS, ANTONIO** (*Span.*). Contemporary Sculptor; professor at the School of Fine Arts of Barcelona; author of the commemorative medal, edited by the firm of Cabanes, of the first Spanish International Congress on Tuberculosis, Barcelona, 1910.

**ALSING, HANS FRIEDRICH** (*B. D. M.*, Vol. I, 1904, p. 44). Born on 8th September 1800 in Svendborg, cousin of the medallist Conradsen; 1828, Medallist to the Royal Mint of Altona, later Mintwarden, and 1856, Director of the Mint; resigned his office in 1863, and died in Copenhagen, 31. December 1871.

Further medals I have noted by him are : Hamburg Masonic medal (*A*); — Medal of the Altona Gymnasial Jubilee 1838; — Golden Wedding of Count Konrad Daniel Blücher, Altona, 1844; — Inauguration of the Railway from Altona to Kiel, 1844; — Johann Georg Rapsold, 1830; — Prize Medal of the Altona Sunday schools, undated; — Prize Medal of the Altona Industrial Society, etc.

**ALTOMONTE, FRANZ** (*Austr.*). Was Mint-engraver in Vienna, 1716-1726, and later at Prague. He was born in Vienna in 1698, studied under Gennaro, and died in Prague in 1765.

**ALVAREZ & Cia, ALFREDO** (*Span.*). Die-sinkers and Medallists of Bilbao, by whom I have seen a series of Marriage medals of King Alfonso XIII. of Spain and Princess Ena of Battenberg, 31. May 1906. These medals are executed in the French style and very well modelled by A. Marinas (*illustrated on p. 14*). Also a coronation medal of Alfonso XIII. 1902, engraved by M. Benlliure.

A medal, signed: **B. ALVAREZ** commemorates the Tercentenary of the University of Oviedo, 1908.

**ALVERIDUS** (*Germ.*). Moneyer at Lübeck, 1259.

**A. M.** (*French*). The monogram **AM** or **MA** occurs on a series of oval cast Portrait-medallions of Dukes of Burgundy (xvi<sup>th</sup> century).

One of these, dated 1470, represents Isabella of Portugal, third consort of Philippe le Bon; another bears a portrait of Philip. These works are of little artistic merit.

BIBLIOGRAPHIE. — Rondot & De la Tour, *op. cit.*

**A and M** (*Brit.*). I have seen these initials on a medal commemorating the Jubilee of the reign of Queen Victoria, 1887.

**AMASTINI, ANGELO** (*Ital.*). Eighteenth century Gem-engraver, of Fossombrone, worked in Rome in the latter period of the eighteenth century. I have seen by him a charming cameo in chalcedony, representing Adonis asleep found by Venus, and signed **AMASTINI**, and another in onyx, with Venus seizing Cupid (**AMASTINI**). The latter is in the British Museum. King speaks of its “Berninesque flightiness”.

**AMAT, JOSEPH** (*Span.*). Author of Proclamation medals of Don Carlos IV at Antequera, 1789. He was a native of Seville; at the age of 19, in 1766, he received a prize of the San Fernando Academy.

**AMBROGIO DI GIORGIO** (*Ital.*). Gem-engraver of Milan, who with his brother Stefano di Giorgio and father Giorgio da Milano were employed by Grand Duke Francesco of Tuscany (1574-87) in Florence. Cf. Giulianelli, *Mem. degli Intagl. mod. in pietre dure*, etc., Livorno, 1753, p. 135.

**AMELING** or **AMELEING** (*B. D. M.*, Vol. I, 1904, p. 47). By this Engraver are also two medals of 1800, commemorating the establishment of the Tribunal of Appeal and Criminal Tribunal; also a Pattern 5 Franc piece of Charles X 1824, and Postal badges of Neuchâtel, etc. Two of the latter were published by M. Arnold Robert of Chaux-de-Fonds; they date from about 1815, and bear his signature.

**AMELUNG**, *vide* **AMELING** *supra*.

**AMENDA, CHRISTOPH** (*B. D. M.*, Vol. I, 1904, p. 48). Goldsmith and Seal-engraver in Innsbruck; appointed Mint-engraver in Hall in Tyrol, 30. March 1622, and in office until 1635.

**AMICI, GIULIANO DE SCIPIONE** (*B. D. M.*, Vol. I, 1904, p. 48). Pope Paul II. patronized this Gem-engraver who is known to have engraved his portrait wearing the tiara (‘Item per factura et lavoratura d’una Corniola cum la testa di Papa Paulo cum lo regno in testa’, E. Müntz, *Rev. arch.*, 1878, p. 203).

**AMMON, SAMUEL** (*B. D. M.*, Vol. I, 1904, p. 48). By this Engraver are : Sigismund III., 90 Ducat piece, 1621; — Another, of 60

Ducats; — Quadruple Thaler, 1621; — A. Double Thaler, 1617 and many other coins of that monarch, struck at Danzig.

He also engraved medals of King Sigismund III. of Poland of the years 1619 and 1621. They are signed **S—A**. Cf. *Cat. de la Collection des Médailles et Monnaies du Comte E. Hutten-Czapski*, I, 1871.

**AMOR, W. J.** (*Brit.*). Medallist and owner of Die-sinking Works, Mountain St., Sydney, N. S. W., Australia. A former pupil of the Messrs Wyon of London; also studied and practised the medallic art in France and Germany.

The Australian Numismatic Society was invited on 22. September 1915 to visit his works, which are equipped with all the most modern machinery, tools and appliances.

Among the latest medals issued by this firm (1916) are the Dardanelles medals issued as a reward to the Australian and New Zealand troops engaged in the Gallipoli campaign during the European War, 1915. The dies for these medals were cut by Mr. Amor, from designs and models by Mr. J. C. Wright of Sydney.

AUSTRALIAN MEDALS.

Dardanelles, 1915.



Issued by the Arts and Crafts Association, Sydney, N. S. W.  
Designed and modelled by J. C. Wright.

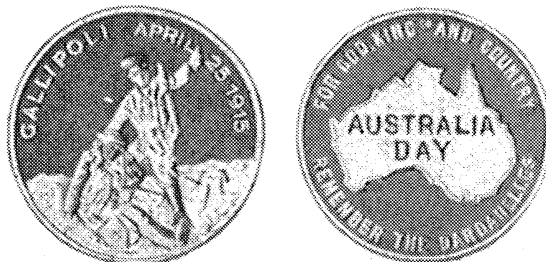
Dies engraved and Medal struck by W. J. Amor.

Size 28.5 mm.

Metal. Bronze. Weight 9.5 grms.

Also in Gold and Silver.

Gallipoli, 1915.



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Dies by W. J. Amor.

Size 25 mm.

Metal. Bronze (gilt.) Weight 6. 8 grms.

Empire Day, 1915.



Issued by the Commercial Travellers, Richmond and Tweed District, Australia.

Size 23 mm.

Metal. Sterling Silver with ring. Weight. 6. 9 grms.

**AMPHOTEROS** (*B. D. M.*, Vol. I, 1904, p. 49). Gem-engraver(?) of the Hellenistic period. The signature occurs in the abridged form *Αμφο* on an antique gem representing the head of a youthful Hellenistic Prince. The name may be that of the owner and not that of the engraver of the stone.

**AMURETTI, GIOVANNI BATTISTA** (*Ital.*). Mint-master in Poland, 1660-1662; cf. Antoni Hnilko, *Le maître de monnaie Giovanni Battista Amuretti, Wiadomosci numizym.-archeol.*, 1912, 145-148.

**ANDERSEN, THEODOR C. W.** (*B. D. M.*, Vol. I, 1904, p. 50). Born 6. October 1813, died 10. June 1888 in Westerland auf Sylt. Mint-master at Altona, 1848-1851.

**ANDERSON, GEORGE** (*Brit.*). Deputy Master of the Melbourne Mint, Victoria, Australia, 13<sup>th</sup> March, 1885 to 30<sup>th</sup> April, 1895. He was one of the representatives of the City of Glasgow in the British House of Commons from 1868 to 1885. In 1885 he was appointed to the position of the Deputy Master of the Melbourne branch of the Royal Mint, in which he succeeded Mr. V. Delves Broughton. During his eleven years' residence in Melbourne a volume of poems by him was published.

**ANDERSON, T.** (*Brit.*). Engraver at the Royal Mint, London, during the reign of William and Mary, 1688-1694.

**ANDRAS, CATHERINE** (*B. D. M.*, Vol. I, 1904, p. 50). Modeller in Wax to Queen Charlotte. Produced Portrait-medallions in the enameled paste of Tassie, under whom she probably studied. In 1801 she

obtained the Silver Palette of the Royal Society of Arts for Models of Princess Charlotte, and of Lord Nelson.

This artist exhibited also at the British Institution 1806 : Model of the Marquis of Stafford ; — C. J. Fox ; — Lord Thurlow ; — 1810. Lord Mulgrave ; — Granville Sharpe ; — The Marquis Wellesley ; — Thos. Hammersley ; — Thos. Clarkson.

BIBLIOGRAPHY. — Sir Hy. Trueman Wood, *The Royal Society of Arts*, June 14, 1912, p. 737. — A. Graves, *The Royal Academy Exhibitors*, 1905.

**ANDREA, F. D.** (*Ital.*). A Neapolitan Engraver of the second and third decades of the nineteenth century. His signature occurs on an Accession medal of Francis I., King of the Two-Sicilies, 1825, and on a Marriage medal of Ferdinand II., with Maria Theresia, 1837.

**ANDREAE, GEORG** (*Germ.*). Mint-master at Weimar, 1620-1624. His initials occur amongst others on a Thaler of 1623 of John Ernest and his five brothers of Weimar : Pallas standing to l. ; R. Shield of arms.

**ANDREAS** (*Germ.*). Die-cutter at Stolberg, 1621.

**ANDREESSEN, PHILIP** (*Germ.*). Mint-master at Münden, 1555-1559. Special mark : three hearts.

**ANDRIEN, JULES** (*French*). By this Medallist is a Portrait-piece of Abraham Lincoln, which was exhibited at the New York International Medallion Exhibition, March 1910.

**ANDRIEU, BERTRAND** (*B. D. M.*, Vol. I, 1904, p. 51). Mr R. J. Eidlitz, of New York City, has had the great kindness to send me a list of medals which he has not found recorded in the Dictionary, for which I am deeply grateful. Among them are two productions by Andrieu : 1806, Alliance with Saxony, Napoleon and Charlemagne, Rev. heads of Vitikind and Friedrich August, AE 41 ; — 1814, Louis XVIII, Entry of the Duc d'Angoulême into Bordeaux, AE, 40 (Bramsen 1351).

**ANDUIZA** (Sociedad Anonima Anduiza). Goldsmiths of Bilbao and Madrid ; edited a medal of the Exhibition of Saragossa, 1908.

**ANGELI, BARTOLOMEO** (*Ital.*). Goldsmith and Engraver in the Mint of Venice, *circ.* 1506-1510.

**ANGELIS, LUIGI DE** (*Ital.*). Contemporary Sculptor and Gem-engraver, born in Rome ; pupil of Rinaldo. At the Salon of 1888 he exhibited a shell cameo representing the Birth of Venus.

**ANGERSTEIN, JULIUS** (*B. D. M.*, Vol. I, 1904, p. 57). Mint-master and Engraver at Eisenberg. He cut dies for a medal on the Marriage

of Philipp Ernst, Duke of Schleswig-Holstein-Glücksburg with Princess Christiane of Saxe-Eisenberg, 1699, signed : **I. A.**

**ANGST, A. CARL** (*Swiss*). Contemporary Sculptor and Medallist, whose signature occurs on a Portrait-medal of Dr Jacques Louis Reverdin, of Geneva.

**ANGUILHEN, MICHEL** (*French*). Mint-master at Aix, 1543-1544 : letter **A.**

**ANICHINI, CALLISTO** (*B. D. M.*, Vol. I, 1904, p. 57). Gem-engraver at Ferrara, 1523-1527; was working in Venice, 1553.

**ANICHINI, FRANCESCO DI LORENZO** (*B. D. M.*, Vol. I, 1904, p. 58). Gem-engraver at Ferrara, mentioned *circa* 1449-1526; his three sons, Andrea, Callisto, and Luigi distinguished themselves also in the art. Unfortunately none of the productions of these artists have come down to us nor can any be traced to them. Francesco A. stood in close relations with the famous patroness of art, Isabella d'Este, who sometimes resented his spasmodical way of working, and calls him in a letter " homo molto fantastico et de suo cervello ", although in another letter she refers to him as " il migliore maestro d'Italia. " In 1492 he cut for the Marchesa of Mantua a Turquoise, a Ruby and a Cameo, and in 1496 two other Turquoises with figures of Victory and Orpheus. Leonardo da Vinci mentions this Master in very eulogistic terms, 1502; so does Niccolò Liburnio of Venice, 1513, and the Ferrarese physician Brusasorci states that the engraver cut a glowworm so cleverly in lapis lazuli that the natural gold veins of the stone gave the appearance of the luminous spots on the body of this little insect.

**ANICHINI, LUIGI** (*B. D. M.*, Vol. I, 1904, p. 58). Gem-engraver at Ferrara, but located at Venice. Pietro Aretino refers to him in 1537 as a youth, and he is said to have been born about 1520 in Venice, where his father Francesco A. had settled in 1500. Until 1540 he owned a house in Ferrara, and although residing in Venice, he appeared to have been in friendly relations with the Duke of Ferrara, whom he informed in a letter that he was entrusted by the Republic of Venice to make two Regal crowns. Vasari praises him very highly, and considers him inferior only to Alessandro Cesati. Cf. F. Malaguzzi-Valeri, in Dr Thieme's *Allgemeines Lexikon der bildenden Künstler*, I, p. 527.

**ANJOU, JEAN D'** (*French*). Mint-engraver at Bourges, *circ.* 1419-1420.

**ANNELIER, BONIFACE** (*French*). Mint-master at Luxemburg, appointed on 18. September, 1337, for a period of four years.

**ANNIS, ALBERT.** A Portuguese Jew; contractor of the Mint of Glückstadt (Schleswig-Holstein), 1618, 1630.

**ANREITER, HEINRICH** (*B. D. M.*, Vol. I, 1904, p. 59). Mint-engraver at Carlsburg, Nagyanya and Kremnitz.

**ANRELCHÉ, MARTIN D'** (*French*). Provisional Mint-master at Bayonne, 1659-61.

**ANT.** (*Greek*). The monogram **Α** which occurs on Greek coins of Rhoda in Spain is considered by M. Vives to be an Engraver's signature.

**ANTEROS** (*B. D. M.*, Vol. I, 1904, p. 60). The name of this Roman Gem-engraver occurs as a fictitious signature on an XVIII. century sardonyx intaglio in the British Museum, representing Perseus holding the head of Medusa. Cf. Dalton, n° 788.

**ANTL, IGNATIUS** (*Bohem.*). Mint-engraver at Prague, 1743.

**ANTHONIS, GASPARD** (*Belg.*). Mint-master in Brussels, 19. November 1639—5. April 1642; and in Antwerp, 3. November 1646—23. September 1648, and again, 28. February 1652—31. December 1652.

**ANTHONY, CHARLES** (*B. D. M.*, Vol. I, 1904, p. 60). Son of Derick Anthony, and his successor as Chief-engraver at the Royal Mint, London. "He was appointed", states Mr. Hy. Symonds, by letters patent of July 12, 1599, authorizing him to make the coining irons for England during his life. He was also to be cutter and engraver of signets, badges, seals, shields, stamps, and royal arms. In 1601 John Rutlinger was acting as under-graver, but retired temporarily in favour of John Baptist van Landen, who continued to assist Anthony until the end of the Queen's life. About this date a sum of £ 12 was disbursed for "patternes, ponchions and workmanship" for the pieces of 5 s. and 2 s. 6 d., and £ 221 for making seals, &c. (Exch. Accts) Cf. Hy. Symonds, Engravers of the Tudor and Stuart Periods, *Num. Chron.*, 1913, p. 359).

Mr. Symonds further adds: "The accession of the Scottish King found Charles Anthony and his last named assistant still in charge of their department in the Tower. The chief graver, in addition to his work in preparing dies for the new English coinage; received warrants in 1603 and 1604 to make the dies for the Irish currency. the portraits on which differ in some degree from those on the larger series. The occurrence of several varieties of the king's bust on the English coins during the earlier years of the reign suggests that Anthony was at first unable to satisfy the royal wishes with regard to a likeness. John Rutlinger had now returned, and appa-

rently worked with John Baptist van Landen until the latter's decease or retirement in 1606. After that year, Rutlinger and John Dycker were *inferiores sculptores*, with a salary of £ 40, until the former died in 1609, when Dycker worked for about ten years without a junior colleague. At a date shortly before Michaelmas, 1615, Charles Anthony died, his will being registered in P.C.C., 105 Rudd." (*loc. cit.*, p. 360).

**ANTHONY, DERICK** (*B. D. M.*, Vol. I, 1904, p. 60). "Under the date June 1, 1552, I find letters patent", says Mr. Hy. Symonds, "addressed to Diric Anthony bestowing upon him, from Michaelmas then last, the post at the Tower recently held by Robert Pitt, deceased, with an annuity of £ 30 during good pleasure. This official was the first of three successive generations of the same family, who controlled the graving house for a space of 67 years in the aggregate, with credit to themselves, and gain to the art of their country (*Herald's Visitation*, London, 1567, Harl. Society). — A somewhat difficult point now arises. Robert Pitt had apparently died shortly before August, 1551, Anthony succeeded him at



Testoon of Philip and Mary.

Michaelmas in the same year, and the striking of Edward the Sixth's fine silver coinage was in progress during the autumn and early winter, October to December, 1551. To whom ought we to attribute the new designs? A consideration of the dates seems to indicate Pitt, but I am disposed to think that the dies were the handiwork of his successor, Anthony.

"Queen Mary made no change in the existing arrangements, either before or after her marriage with Philip of Spain, so Derick Anthony, with John Lawrence as under-graver, remained at the Tower, and was responsible for all the English and Irish moneys, as far as their types were concerned."

"Hy. Symonds, *English Engravers of the Tudor and Stuart Periods*, *Num. Chron.*, 1913, p. 358).

**ANTHONY, THOMAS** (*Brit.*). Successor of Charles Anthony, as Chief-engraver at the Royal Mint, London, 1615, but survived him only for about three years, as his name disappears from the salary list after March 1618.

**ANTICO, PIER GIACOMO ILARIO** (or **ALARIO**) **BONACOLSI** (*B.D.M.*, Vol. I, 1904, p. 60; III, p. 22). Medallist, Goldsmith and Sculptor in the service of the Gonzaga family, born about 1460, died in 1528.

Beside the medals ascribed to him by Armand, Fabriczy has suggested that by him are also those of Magdalena Mantuana (dated 20. Nov. 1504), Duke Francesco della Rovere (after 1516), Marchese Ferrante d'Avalos, and his wife Vittoria Colonna (ex. 1521-1525).

U. Rossi has established from contemporary documents the artist's activity as a copyist and modeller of statuettes. W. Bode, on stylistic grounds, has identified him as the author of a number of statuettes in various museums and private collections. *Vide Dr Thieme, op. cit.*, I, p. 555.

**ANTOINE I** (*French*). Mint-engraver at La Rochelle, *circ.* 1384-1386.

**ANTOINE II** (*French*). Mint-engraver at Bourges, *circ.* 1420.

**ANTOINE III** (*French*). Mint-engraver in Paris, *circ.* 1493-1495; he has also engraved jetons and méréaux.

**ANTOINE IV** (*French*). Goldsmith, of Florentine origin, contributed to the execution of the gold medal which was presented to King Louis XII. of France on his visit to Bourges in 1506. Possibly the same Antoine, who in 1506 was working at Bordeaux in the capacity of Goldsmith and Chaser.

**ANTOING, CÉCILE D'** (*French*). Widow of Hugues Dufay, and Mint-master at Tournay, on her husband's decease, from December 20, 1622 to September 28, 1623, in conjunction with Nicolas Varlut.

**APELL, FRANZ** (*B. D. M.*, Vol. I, 1904, p. 63). Court-jeweller at Erfurt. He edited a Silver Wedding medal of William II. and Empress, 1906, which is signed **F. A.** The medal was struck in the works of Wilh. Mayer and Franz Wilhelm, at Stuttgart.

**APFELFELDER, HANS** (Vol. I, 1904, p. 63). Mint-master in Kempten, Kaufbeuren, Augsburg (1544-1546) and Nördlingen (1544-1545).

**APFENFELDER, HANS** (*Germ.*). Mint-master at Königstein, 1544-1546.

**APHEL** (or **APPHEL**) (*B. D. M.*, Vol. I, 1904, p. 63). Goldsmith and Coin-engraver in the service of the Austrian Imperial house, mentioned several times in documents between 1443 and 1465. *Vide Jahrbuch d. österr. Kaiserhauses XVII Regesten.*

**APOLLONIOS** (*B. D. M.*, Vol. I, 1904, p. 65). Gem-engraver of the early Roman period. His signature occurs on two gems, one showing a head of King Asander of Pontus (B.C. 47-16), and the other a very fine head of Artemis.

“Of Apollonios”, says Mr. Duffield Osborne, *Engraved Gems*, New York, 1912, p. 83, “as given on the strength of the portrait head with the name, ΑΠΟΛΛΩΝ<sup>11</sup>, in the genitive, I cannot feel that his identity as an artist is absolutely established as against the owner hypothesis, though it seems probable.”

A distinction has to be made between Apollonios, the Gem-engraver of the Best Period, and the other Apollonios, the Graeco-Roman artist, whose Artemis is signed, ΑΠΟΛΛΩΝΙΟΥ.

**APOTHEKER, DANIEL** (*Germ.*). Mint-warden at Nördlingen, 1544.

**APPRENTICE, S. C.** (*Brit.*). Engraver and Medallist of the early part of the nineteenth century; exhibited at the Royal Academy 1823 a dice in metal showing a portrait.

**ARAUJO, FRANCISCO DE** (*Span.*). Medallist of the eighteenth century; son of D. Felice de Araujo, who is said to have also been a medallist. *Vide Ziani, Enc. II*, 173.

In 1750 he was appointed Engraver at the Mint of Potosi, and in 1755 at Seville. His signature occurs on Proclamation medals of Carlos III for Ecija, 1759, and Cadiz, same date.

BIBLIOGRAPHY. — D. Antonio Vives, *Medallas de la Casa de Borbon*, Madrid, 1916.

**ARBIEN, MAGNUS GUSTAV** (*B. D. M.*, Vol. I, 1904, p. 67). Born at Christiania, 25. September 1716, died on 27. January 1760.

**ARCHIM** (*Greek*). The signature **APXIM** occurs on a coin of Montpellier in the late Cav. Ignazio Virzi's collection. Garrucci read erroneously **AP**. This Archimedes may have been the Engraver of the coin.

**ARDANT** (*B. D. M.*, Vol. I, 1904, p. 68). The chief members of that distinguished family of goldsmiths were: Pierre I († about 1590), Martial († before 1635), Jean II († 1691), Pierre II. († 1705), François (1709), Jean V. (1709/20), Isaac († 1716), Jacques, Léonard and Armand (about 1710-1770). The author of the work “*Emailleurs et Emaillerie de Limoges*”, 1855, descended from the same family.

**ARDILL** (*Brit.*). Die-engraver of Leeds, whose signature **ARDILL LEEDS** occurs on Checks of the Conservative Association of Accrington, Lancashire, of the following values : 1  $\frac{1}{2}$  d., 2 d., 2  $\frac{1}{2}$  d., 3 d., 6 d. and 1 Shilling.

**ARDOVASIO, FERDINAND** (*Ital.*), Mint-master in Naples, 1767.

**ARELLANO, J. R. Q. E.** (*Amer.*). By this Engraver is a Prize Medal of the Exhibition of Estramadura, 1859.

**ARENBURG (ARNBURCH), PETER** (*Germ.*). Mint-master at Ranstadt, 1605-1606.

**ARENSBURG (AHRENSBERGK), JOHANN** (*B. D. M.*, Vol. I, 1904, p. 69). Mint-master at Rottleberode, 1669; Warden of the Mint at Wernigerode, 1671-1674.

**ARGENT, CHARLES D'** (*French*). Goldsmith and Mint-engraver in Besançon, *circ.* 1579-1601.

**ARGENTERIO, BARTOLOMEO** (*B. D. M.*, Vol. I, 1904, p. 69). Medalist and Sculptor of Turin, was employed at the Papal Mint, where he was appointed on 14. January 1584, although payments for medal-dies are already recorded against him in 1582.

From a letter of the artist to the Grand Duke of Tuscany, dated 7. September 1585 we are informed that Argenterio was at the time in Florence, where he was engaged in making a portrait of the Grand Duchess (Milanesi, *Spogli inediti dell' Arch. Medic. de Firenze*, filza 777, c. 229. *Communication to Dr Thieme by G. Degli Azzì*).

**ARIAS, V.** (*Amer.*). Chilian Engraver, whose signature occurs on a medal of the Hygienic Exposition at Santiago de Chili, 1901.

**ARIPPE, PIERRE D'** (*French*). Seigneur de Coslédâa et de Lalongue, Director of the Mint at Bayonne, 1760-1780. His son, of same name, 1780-93. *Vide DARIPPE.*

**ARISTOXENOS** (*B. D. M.*, Vol. I, 1904, p. 70). In Dr Hirsch's sale XXX, May 1911, a specimen of the coin illustrated on p. 72 of Vol. I, n° 7, from the Virzi Collection, realized 2800 Marks, and another, similar to n° 4, p. 71, brought 2400 Marks. The attribution of coins



Didrachm of Heracleia.



of Tarentum to this engraver is open to doubt. Weil, in *Thieme's Allgem. Künstler-Lexikon*, II, p. 108.

A Didrachm of Heracleia (*illustrated*) shows the signature **A** only on **R**. and is a variety of the piece illustrated on p. 71 (Vol. I, 2<sup>nd</sup> ed.) and p. 47 (*Signatures &c.*). Specimens in the Hoffmann, Warren and Hoskier collections. Cf. Regling, *Warren Sammlung*, Pl. I, n° 62.

**ARMAND, CHARLES** (*French*). Mint-master at Clermont-Ferrand, 1591: lys or trefoil.

**ARMSTEAD, HENRY HUGH** (*B. D. M.*, Vol. I, 1904, p. 76). This artist died on 4. December 1906, at the age of 77 years.

**ARNAU Y MASCOST, EUSEBIO** (*B. D. M.*, I, p. 78). Sculptor of Barcelona; author of the following medals: Universal Exhibition at Barcelona, 1888 (varieties); — Columbus; 4<sup>th</sup> centenary of the discovery of America, 1892; — The Law of 7. February 1895; — Agricultural Show of Barcelona, 1898; — Exposition of Aviculture of Barcelona, 1899, etc.

As a portraitist, the work of this Medallist is mediocre, says M. Vives; his reverses are better.

**ARNAUD, ALOYSIO** (*B. D. M.*, Vol. I, 1904, p. 78). This Engraver's signature occurs further on the **R**. of a medal on the Accession of King Francis I. of Naples, 1825, and on a Marriage medal of Ferdinand II. with Maria Theresia, 1837; also on a Portrait-medal of Ferdinand II. 1846 (obv. ALOY. ARNAUD SCVLPSIT—D. CICCARELLI. M. P. and on **R**. T. ARNAUD DIR.—ALOY. ARNAUD FECIT); View of Caserta Palace; 73 mill.; — Reverses of Catenacci's medals to Flavius Gioja, P. Ovidius Naso, Vitruvius, etc.

**ARNAUD, L.** (*Ital.*). Engraver of Naples, whose medals date from the third and fourth decades of the nineteenth century. His signature occurs on the **R**. of a Marriage medal of Ferdinand II. 1837, and on that of the medal commemorating the Seventh Congress of Italian Scientists at Naples, 1845, Æ. 65 mill.

**ARNAUD, MICHELE** (*Ital.*). Engraver and Modeller of Naples, in the service of the Bourbon Court. In 1799 he was paid 1000 Ducats for the modelling and engraving of a cup made of lava and mounted with gold, and twelve spoons in silver gilt with handles cut in oriental agate, which were intended as a present from King Ferdinand IV. to Admiral Nelson. The spoons were engraved with representations of Nelson's naval victories. *Vide, Napoli Nobilissima*, III, 186.

**ARNAULT, JEAN MARIE** (*French*). Die-engraver and machinist of French origin, residing in Montreal, Canada, in the third and fourth decades of the nineteenth century. By him are : Montreal Half-penny Token 1837, TRADE and AGRICULTURE \* LOWER CANADA \* — PRO BONO PUBLICO MONTREAL (*B.* 672); — Another, *rev.* BANK TOKEN MONTREAL (*B.* 673); — Sou ; AGRICULTURE AND COMMERCE \* BAS CANADA — BANQUE DU PEUPLE MONTREAL (*B.* 716); — Sou ; Ths. and Wm. Molson, Montreal ; Cash paid for all sorts of grain, 1837 (*B.* 562); — Sou ; AGRICULTURE and COMMERCE \* BAS CANADA ; *rev.* TOKEN MONTREAL (*B.* 674). The last is the commonest of the coins struck by Arnault. ; — Medal of the Rom. Catholic Temperance Association, 1840 ; signed : **J. ARNAULT** ; — Another, similar, but with French instead of English legends.

BIBLIOGRAPHY. — R. W. Mc Lachlan, *Jean Marie Arnault. An early Canadian Die Engraver, The Numismatist*, 1914, p. 115.

**ARNAUNÉ** (*French*). Appointed Directeur de l'Administration des Monnaies et Médailles at the Paris Mint in 1899.

**ARNHEIM, EDWARD HENRY SILBERSTEIN VON** (*Brit.*). Deputy Mint-master at Sydney, 1898 to the present day (1916).

**ARNOLD** (*Germ.*). Contemporary Sculptor and Medallist of Berlin, by whom is a Portrait-plaquette of the famous chemist and naturalist Otto N. Witt, 1913.

**ARNOLD, HENRY** (*French*). Contemporary Sculptor, born in Paris. At the Paris Salon of 1905 he exhibited a Portrait-plaquette of M<sup>me</sup> Marq, and two Portrait-medallions in tin of M.M. Leluc.

**ARNOLD, JOST** (*Germ.*). Provisional Mint-master at Ortenberg, 1621.

**ARNOLD NUMISMATIC CO** (*Amer.*). A firm of Coin-dealers of Providence, R.I. ; edited a ticket of Alvin B. Chandler, manufacturer of medals and coins, 121 Weybosset St., Providence, R.I.

**ARNOLD, RAPHAEL** (*French*). Contemporary Sculptor, born in Saintes ; pupil of his father and Hector Lemaire. At the Salon of 1899 he exhibited a Portrait-medallion of Bernard de Saintes, president of the Convention, 1794, after L. David.

**ARNOLDT, LUDWIG CHRISTIAN FRIEDRICH** (*Germ.*). Mint-master in Coblenz, 1691-1696.

**ARNOULT, J.** (*Canad.*). Engraver of a Canadian Temperance Medal, 1841, published by Mr. R. W. Mac Lachlan in *The Canadian Antiquarian and Numismatic Journal*, 1914, pp. 48-51. *Vide ARNAULT.*

**ARNSPERGER, VEIT** (*B. D. M.*, Vol. I, 1904. p. 81). Sculptor, and Die-cutter of Innsbruck; died there on 20. February 1551.

**ARONDELLE, PIERRE** (*French*). Goldsmith to the King of France and the Dukes of Orleans, Angoulême and Anjou, worked in Paris, as an Engraver, *circ.* 1556-1559.

**ARONDEAUX, REGNIER** (*B. D. M.*, Vol. I, 1904, p. 79). Twenty-four medals are known by this Medallist. His signature **A. R** occurs also on a Portrait-medal of Guillaume de Nesmond, 1693, **R** Sarco-phagus (formerly in Mr. W. H. Moore's collection), and among the medals by him, which I have not mentioned before are: The Brothers De Witt at The Hague, 1672; — Memorial of Geeraardt Brandt de Jonge, theologian of Rotterdam, 1683 (3 var.); — Insurrection at Amsterdam, 1696; — Jubilee of the Foundation of the Dutch East India Company, 1702, etc.

Alvin, in Thieme's *Allgemeines Künstler Lexikon* remarks that this artist's earlier works betray inexperience in the handling of the graving tool, but his later productions place him among the best medallists of his time. His portraits of William III. and Mary are executed with much skill and well-modelled.

**ARRABAL, P. G.** (*B. D. M.*, Vol. I, 1904, p. 81). By this Medallist is also the medal reproduced and described below, on the British Invasion of Buenos Aires, 12. August 1806.

Obv. A CARLOS. IIII. LA LEALTAD. EL AMOR A LA PATRIA. Laureate bust of Charles IV. of Spain, in cuirass; **R**. QUISO SER VENCEDOR. YA ESTA VENCIDO. DIA XII DE AGOSTO DE M.DCCC.VI.; exergue **ARRABAL**. Mountainous scenery, etc.; in foreground the Spanish lion holding standard of Spain; in left paw, a sword on globe; at



its feet the British standard on the ground (Medina, *Medallas Coloniales Hispano-Americanas*, p. 63, n° 42).

Another type, signed **ARBL.**, has on **R** \* \* EL RIO. DE LA PLATA. AL RIO TAMESIS RESPONDE. 1806. s°. Two rivers on the sides of which two cities (Medina, n° 43). A third type, signed **ARRBL.**, and dated 1807, has on obv. \* D<sup>r</sup>. MERCEDES \* GONZALES \* Y \* LAVALLE \* A \* LOS YLUSTRES \* DEFENSORES \* Scenery, in which British soldier attacking a Spanish nobleman; above 'PUDISTE SORPRENDERME'; in exergue BUENOS AIRES SORPREHENDIDA JUNIO 27 D 1806; **R**. LINIERS



British invasion of Buenos-Aires, 1806.

\* CONCHA \* Y \* LASALA + \* DE \* SU \* REY \* Y \* DE \* SU \* PATRIA \* ; ex.: BUENOS AIRES DEFENDIDA. DIA 5 D. JULIO DE 1807. Similar scenery, but the Spanish nobleman clad in military uniform spearing the British soldier (Med., n° 44). (Cf. J. Schulman's Sale Catalogue of the Otto Salbach Collection, 1911, p. 2, lots 2290-2292).

Ignacio Fernández Arrabal was chief-engraver at the Mint of Santiago in Chili, 1799-1820. Cf. *Vives, op. cit.*, p. 506.

By him are further: Don Joaquin de Pino, 1809; — Reconquest of Santiago, 1814; — Proclamation medal of Ferdinand VII. at Buenos Ayres, 1808; — Another of Santiago de Chile, 1808.

**ARVISENET, LÉON** (*French*). Contemporary Sculptor, born and residing in Paris; pupil of his father. At the Paris Salon, 1909, he exhibited a Plaquette in copper, chased, entitled: "Un loqueteux".

**ASCHARI, M.** (*B. D. M.*, Vol. I, 1904, p. 83), Signed a fine bust of Diana on a pale topaz.

**ASCOLI, JOSEPH** (*French*). Contemporary Sculptor, born at Epernay (Marne); pupil of Chapu. He exhibited at the Salon of 1894 a Portrait-medallion of M. E. Babelon, Keeper of Coins, Bibliothèque Nationale, Paris.

**ASPASIOS** (*B. D. M.*, Vol. I, 1904, p. 83). Engraver of the Roman Imperial age, whose name has been added on modern gems. Specimens in the Brit. Museum are : Jasper intaglio, representing a Term of Bacchus, XVIII. cent. (ΑΣΠΑΣΙΟΥ); — Amethyst intaglio: Achilles and Penthesilea; XVIII. cent. (ΑΣΠΑΣΙΟΥ); — Sard intaglio, Diomed with the Palladium; XVIII. cent. (ΑΣΠΑΣΙΟΥ). Cf. Dalton, *op. cit.*

“ The Graeco-Roman Engraver Aspasio was apparently a contemporary of Dioskouridos. His bust of the Athena Parthenos of Pheidias, and his Herm of the bearded Dionysos show great delicacy if no originality and bear the signature, ΑΣΠΑΣΙΟΥ ” (Osborne, *Engraved Gems*, p. 121).

**ASQUITH, HERBERT HENRY** (*Brit.*). Chancellor of the Exchequer and ex-officio Master of the Royal Mint, London, 1905-1908. He was born on September 12<sup>th</sup>, 1852.

**ASSIGNIES, GIDEON** (*B. D. M.*, Vol. I, 1904, p. 84). Medallist in Holland, *circ.* 1614-1620. By him are two medals of Prince Maurice of Nassau. His son, of the same name, was also a Goldsmith and Seal-engraver at The Hague, and is mentioned as 25 years old in 1624.

BIBLIOGRAPHY.— Dr A. von Wurzbach, *op. cit.*

**ASSIGNY, CORNELIUS D'** (*B. D. M.*, Vol. I, 1904, p. 84). According to Kramm and Wurzbach, this Medallist was among the murderers of the Brothers De Witt, 1672.

**ASTANIÈRES, EUGÈNE CLÉMENT, COMTE D'** (*French*). Contemporary Sculptor, born in Paris; pupil of Falguière. By him are Medals in bronze, Portrait-plaquettes and Medallions in silver and ivory, etc. : 1890. Zett and George, Portrait-medallion in silver; — Louise d'Astanières; — 1892. Robert C\*\*\*; — Jacques R\*\*\*; — 1894. Our Lord's Baptism, etc.

**ASTELL, THOMAS** (*Brit.*). Appointed Under-Graver in the Royal Mint, London, June, 1660.

**ASTOBLE, CAMILLE** (*Belg.*). Designer of a Portrait-medal of Mrs Emmeline Pankhurst, issued by the Medallic Art Company of New York City. The rev. represents a suffragette being forcibly fed in prison. The medal is illustrated in *The Numismatist*, 1914, p. 294.

**AT** (**Α** in monogram). Signature on a medal of Dr Grasset of Montpellier.

**ATKINS, C.** (*Brit.*). Sculptor of the second half of the nineteenth century. A bronze Plaque by him, which was exhibited at the South London Working Classes Exhibition, 1869, is now in the Victoria and Albert Museum, South Kensington.

**ATSYLL, RICHARD** (*B. D. M.*, Vol. I, 1904, p. 86). Official Engraver ("Graver of stones") to Henry VIII. His name also occurs as **ATZELL**. Some of the portrait cameos in the Royal Collection at Windsor and in the Devonshire Collection may be possibly assigned to him (*C. D. Fortnum Archaeologia*, XLV, 18). Fortnum thinks it possible that Atsyll may have gone on working under Elizabeth. Cf. Dalton, *Catalogue of Engraved Gems*.

**AUBAN** (*French*). Contemporary Sculptor; pupil of Falguière. At the Salon of 1906 he exhibited two Portrait-medallions.

**AUBARD, CHARLES HENRI EUGÈNE** (*French*). Contemporary Gem-engraver, born at Blaye (Gironde); pupil of M. Genin. At the Salon of 1892 he exhibited a head of Vespasian cut in precious stone.

**AUBÉ, P.** (*French*). Manufacturer of military ribbons, etc.; has edited a Red Cross Plaque, 1914-1915 (Honneur au dévouement).

**AUBÉ, R.** (*B. D. M.*, Vol. I, 1904, p. 87). This medallist's signature occurs also on a medal of Dr Henri Dor, of Lyons.

**AUBEL, DÉSIRÉ** (*French*). Contemporary Sculptor, born in Paris. Pupil of Roty, and Demoulin. At the Paris Salon, 1905, he exhibited a Portrait-plaquette in steel of a young Lady; the work is in *repoussé*.

**AUBENHEIMER, R. L.** (*Germ.*). Contemporary Medallist, supposed to have been residing in Milan. Dr F. P. Weber describes a Portrait-medal by him of Cardinal Tachereau, archbishop of Quebec, 1886 (in Mr R. W. Mac Lachlan's Collection).

**AUBERT** or **ALBERT, BARTHÉLEMI** (*French*). Mint-engraver at Romans, 1460; later, Die-cutter to all the mints of Dauphiny, *circ.* 1460-1501.

**AUBERT, BARTHÉLEMY I** (*French*). Also **BARTHOLOMIEU AUBERT** or **NOBERT, OBERT, ALBERT** and **EBERT**. Mint-engraver at Romans in 1460, later Engraver and Assayer to all the mints of Dauphiny, *circ.* 1460-1501.

BIBLIOGRAPHY. — Rondot & De La Tour, *op. cit.*

**AUBRÉ** (*French*). Gem-engraver of the end of the eighteenth century. His signature occurs on a gem representing a Satyr embracing a fair nymph.

**AUDELIN, JEAN** (*French*). Mint-engraver at Saint-Lô, *circ.* 1648-† 1651.

**AUDIER, FRANÇOIS** (*French*). Mint-master at Poitiers, 1544: small a.

**AUDIER, MATHIEU** (*French*). Mint-master at Villefranche de Rouergue, 1507: dot in the v.

**AUDIER, MATHIEU** (*French*) of Limoges; Mint-master at Toulouse, 1522; before that at Limoges, 1513, and in 1529 at La Rochelle.

**AUDIGRANT, RICHARD** (*French*). Mint-engraver at Bourges, *circ.* 1490-1493.

**AUDINELLE, GUILLAUME** (*French*). Mint-master at Dijon, 1598.

**AUDRAN, GÉRARD** (*B. D. M.*, Vol. I, 1904, p. 87). There is a medal by Petit of him in the Galerie Métallique Series, 1822.

**AUDYER, FRANÇOIS** (*French*). Mint-master at Poitiers, 1543-1549.

**AUGIER, JACQUES I** (*French*). Mint-engraver at Bourges, *circ.* 1493.

**AUGIER, JACQUES II** (*Vide AUGER, B. D. M.*, Vol. I, 1904, p. 88). Goldsmith of Bourges, appointed Mint-engraver there in 1549; resigned his office in favour of his son in 1581. He executed in 1562 and 1564 the seals of the city of Bourges, and "cut and engraved" in 1576 the medal presented by the city to the Duke of Alençon, brother of Henry III, for which he was paid 35 livres.

BIBLIOGRAPHY. — Rondot & De La Tour, *op. cit.*

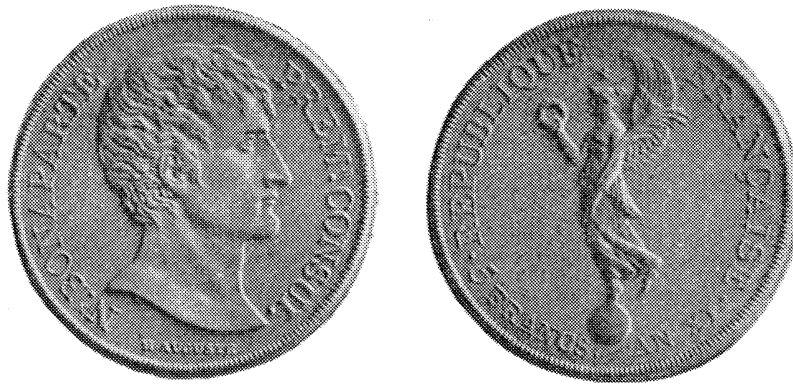
**AUGIER, JACQUES III** (*French*). Goldsmith of Bourges, appointed Mint-engraver there in 1581, an office which he held until 1558. His name occurs also as **OGIER** and **OGER**.

**AUGIER, JEAN II** (*French*). Goldsmith of Bourges, and Mint-engraver there, *circ.* 1558-1578. He also engraved seals and jetons.

**AUGIER, JEAN II** (*French*). Engraver in Paris, *circ.* 1582; a competitor to the post of Engraver-general of French coins, which remained in the possession of Philippe Danfrie.

**AUGUSTE, HENRI** (*B. D. M.*, Vol. I, 1904, p. 88). Goldsmith to King Louis XVI. By him is a Pattern Five Francs of N. Bonaparte, An XI, and also: — Octagonal jeton of the Agents de change of

Paris, 1801; — Translation of the body of Turenne to the Invalides, 1800; — Attempt on the life of Bonaparte, 1800; — Opening



Pattern Five Franc piece, An XI, by H. Auguste.

of the Mount Ginevra Road, 1804; — 1801. Turenne buried in the Temple of Mars, Æ. 50 mill. (Bramsen 71).

By this Engraver are also Pattern Five Franc and One Franc pieces, specimens of which were sold for £ 10.5.0 the two by Messrs Sotheby, Wilkinson & Hodge on 6. April 1906.

They were thus described in the Catalogue :

Napoleon Bonaparte, First Consul, pattern Five-francs, by *H. Auguste*, An XI of the French Republic, N<sup>o</sup> BONAPARTE. PREM<sup>re</sup>. CONSUL, Bare-headed bust to right; R. REPUBLIQUE FRANÇAISE. Peace winged and holding palm and wreath, walking on globe to left, below, 5 FRANCS AN XI, and above her head, a star; Pattern Franc of similar type, but with bust to right, and An XII, *both very fine and very rare, the former with edge inscribed in raised letters.*

**AUGUSTO, AGOSTINO DE** (*Ital.*). A Neapolitan Engraver, to whom is ascribed a Carlino with portraits of Ferdinand and Isabella (1503-1504).

**AULUS** (*B. D. M.*, Vol. I. 1904, p. 89). This ancient Gem-engraver's signature was more frequently counterfeited than any other. In the British Museum Collection are a number of XVIII. century intaglios with it : Sard, laur. head of Jupiter (**AYΛOY**); — Red jasper: Apollo leaning against a column; — Burnt sard, Venus seated on rocks, with Cupid flying towards her (**AVΛOC**); — Amethyst, Cupid seated on the ground (**AVΛOY**); — Sard, Hercules reclining on rock to r. with a lyre in his r. hand (**AVΛOY**); — Sard, Head of Ceres (**AYΛOY**). Cf. Dalton, *op. cit.*

Osborne, *Engraved Gems*, mentions the following gems by Aulus, some of which he illustrates : Nymph's head and bust (**AYVOY**); — Aphrodite and Eros (**AYVOC**) (Pl. XX, 10); — Bust of a young



Satyr (**ΑΥΛΟΥ**); — Cupid bound before a trophy (**ΑΥΛΟΥ**) (Pl. XXI, 3); — An Athlete (**ΑΥΛΟC**), and remarks: "The style and merit of these cuttings are very uneven, and Furtwängler considers that this weakness of the artist has led to the frequent forging of his signature. I have followed Furtwängler's attributions in the above gems in the absence of an opportunity to examine the stones themselves, but it is proper to say that the existence of Aulus has been disputed altogether by several of the earlier authorities" (p. 22).

**AURELLI** (*Ital.*). A Roman Gem-engraver of the second half of the eighteenth century who cut chiefly cameos. Biehler, *Ueber Gemmenkunde*, Wien 1860, p. 79.

**AURICH, OSCAR** (*Germ.*). Sculptor of Dresden, who at the Berlin Kunst Ausstellung, 1907, exhibited two Plaquettes in bronze, one with the bust of Luther, and the other representing a Sailor.

**AURICOSTE, ANTOINE** (*French*). Mint-master in Toulouse, 1521.

**AURY, AUGUSTIN II** (*French*). Engraver of seals and jetons in Paris, *circ.* 1673-1685. A son of Augustin I, who died in 1661 (*Vide B. D. M.*, Vol. I, 1904, p. 91).

**AURY, PIERRE** (*B. D. M.*, Vol. I, 1904, p. 91). Son of Augustin I Aury († 1661); undoubtedly the same person as the author of the commemorative medal, attributed to F. Avry, of the assassination of the Brothers de Witt at The Hague, 1672. From this fact we might conclude that Aury may have resided for some time in Holland in 1672. On his return to France, he executed a number of medals for Louis XIV's cabinet. Among these, a Portrait-medal, signed **AVRY ET BERTHINET**, with *R.* legend: QUAS CONDIDIT ERVIT ARCES; — Versailles Palace, 1687, etc.

This Medallist, whom Kramm calls **AURY**, is the author of the large medal on the death of the brothers De Witt, which is known under the name of "het veelhoof dig gedrocht". Kramm suggests that the signature **AURY** designates the Sculptor **P. XAVERY**, who did not wish to disclose his name in connection with the execution of this medal.

By him is also a medal of Michel Letellier, the French Chancellor, 1679 (formerly in Mr. Moore's Collection).

**BIBLIOGRAPHY.** — Dr von Wurzbach, *op. cit.* — Kramm, *De Levens en werken der hollandsche en vlaamsche Kunstschilders, Beldhouwers, Graveurs en Bouwmesters van den vroegsten tot op onzen Tijd*. Amsterdam, 7 vols, 1857-1864.

**AVELINE** (*B. D. M.*, Vol. I, 1904, p. 92). Bramsen describes by this Engraver a medal on the Christening of General Decaen's son in the Isles Bourbon, 1806.

**AVERLINO, ANTONIO** surnamed **FILARETE** (*B. D. M.*, Vol. I, 1904, p. 92). At the Louvre, and in the Berlin Museum are Reliefs in bell metal by this artist representing the Virgin and Child with angels. One is reproduced in W. Bode, *Die italienischen Bronzen*, Pl. XXX, 432. The size is 290 × 205 mill.

**AVERN, EDWARD** (*B. D. M.*, Vol. I, 1904, p. 93). The signature **E, AVERN F.** occurs also on a Portrait-medal of Nelson, struck in 1844 to commemorate the Opening of the Nelson Memorial in Trafalgar Square, London; — 1817. Death of Princess Charlotte, Æ. 50 mill.

This artist exhibited at the Royal Academy: 1818. Medal of Princess Charlotte; — 1821. Medal; Death of George III; — 1823. Portrait of a lady; — 1824. Medal; Isaac Walton; — 1828. Medal: Royal Academy of Music; — 1829. Medal: Apollo driving the chariot of the Sun.

**AVETA, IGNAZIO** (*Ital.*). Mint-master in Naples, *circ.* 1757-1760.

**AVETA, VINCENZO** (*Ital.*). A Neapolitan Medallist of the end of the eighteenth century and early part of the nineteenth. He engraved a medal on the Return of King Ferdinand III. from Palermo to Naples (1803).

**AXEOCHUS**. This name belongs to the class of fictitious Engravers' names. It occurs on an XVIII cent. amethyst intaglio in the British Museum, representing a Satyr standing on tiptoe playing a lyre, with infant Bacchus standing on a pedestal in front of him (**ΑΞΕΟΧΟΣ ΕΠ**). Cf. Dalton, *Cat. of Engraved Gems in the British Museum* 1915.

**AYRER, DANIEL** (*Germ.*). Mint-warden 1605, and later Mint-master at Ranstadt, 1610.

**AYRER, HANS JAKOB** (*B. D. M.*, Vol. I, 1904, p. 76). Was also Mint-master at Worms, 1626.

**AYLESBURY, SIR T.** (*B. D. M.*, Vol. I, 1904, p. 95). Master of the Royal Mint, London, in conjunction with Sir Ralph Freeman, from August, 1635 to May, 1643.

**AZVEDO** (*B. D. M.*, Vol. I, 1904, p. 96). Mint-engraver at Rio, during the early part of the reign of Emperor Pedro II. By him si a Coronation-medal of that sovereign, 1841.

B

**B and A** (*Brit.*). I have seen these initials on a medal struck to commemorate the Jubilee of the reign of Queen Victoria in the year 1887.

**BAARS, JAN HENDRIK** (*B.D.M.*, Vol. I, 1904, p. 109). Born in Amsterdam on 4. August 1875, died there on 15. June 1899. Pupil of B. Van Hove, Ludwig Jünger, and F. Leenhoff. Among his productions are Portraits of Queen Wilhelmina, B.W.F. v. Riemsdijks, F. Leenhoff, and others. The Hague Museum possesses some of his works: Accession of Queen Wilhelmina 1898; — Prize Medal for Charity; — Prize medal for services to the National Museums; — Prize medals, with bust of Queen Wilhelmina (several varieties), etc.

**BABST, MATHIAS** (*Germ.*). Mint-master at Rostock, 1711.

**BACCUET (BAGGUET), AUGUSTIN** (*B.D.M.*, Vol. I., 1904, p. 110). Christened at Geneva, 14. September 1599, died on 22. January 1664; a goldsmith by profession. In 1646 he got into difficulties with the Master of the Mint at Zurich. Cf. A. Choisy, in *Schw. Kstl. Lex., Suppl.*, 17.

**BACHMANN, MAX** (*Germ.*). Contemporary Sculptor and Medallist, residing at the present time (1916) in New York. He is a graduate of the Royal Academy of Fine Arts, Berlin, a pupil of Falguière, Wolff and Begas, was decorated by the late Duke of Brunswick with the Medal for Arts and Science. Mr. Bachmann is noted not alone for his wonderful technique of strong likenesses in portraiture but also for his remarkable strength and power in larger work as seen in his statuary groups for : —

The Machinery Bldg., World's Fair, Chicago; — Mass. State Normal Art School, Boston, Mass.; — Boston Theatre; — Westminster Bldg., Copley Sqr., Boston, Mass.; — University of Syracuse; — World Bldg., N. Y. City, and many others.

Among the prominent people whose portraits Mr. Bachmann has ably executed are : —

Ex-Pres. Porfirio Diaz of Mexico; — Dr. George B. Loring, former Sec. of Agriculture and Ambassador to Spain; — Anton Seidl; — Ex-Gov. W. M. Bond of Idaho; — Late Gov. Roger

Wolcott of Mass. ; — William L. Strong, former Mayor of N. Y. City ; — Eben Tourgee, founder of N. E. Conservatory of Music ; — Dr. George R. Elliott, noted Orthopedic Surgeon and Physician to Gen. U. S. Grant ; — Rev. Dr. Loring W. Balten, former Rector of St. Mark's Church ; — Rev. David B. Ayers ; — Quincy Judge, noted theosophist ; — Joseph J. C. Clarke ; — Oliver Herford ; — James Jeffray Roche, late Consul Gen. to Servia ; — Mr. and Mrs. Lyman G. Bloomingdale ; — Mr. and Mrs. Eugene Tompkins ; — Mr. and Mrs. Joseph Fox, Pres. Columbia Bank, N. Y. City ; — Mr. and Mrs. A. Bachmann ; — William M. Singerly ; — Joseph Jefferson ; — John McCullough ; — Kyrle Bellew ; — Francis Wilson ; — James O'Neil ; — Mrs. French Sheldon, noted African explorer ; — Sarah B. Jacobs, original bust in marble at Bingham Academy, Bakersfield, Vt. ; — John Boyle O'Reilly, original bust in bronze, Notre-Dame Academy, Indianapolis, and many others too numerous to mention.

Mr. Bachmann's heroic bust in bronze of Abraham Lincoln, executed for the Rep. Club of the City of N. Y., is acknowledged by critics to be the best yet conceived of the martyred President.

Mr. Bachmann has done considerable work for "*Life*" and "*Leslie's Weekly*".

BIBLIOGRAPHY. — *Information kindly supplied by Mr. Thos. L. Elder.*

**BACHMANN, R.** (*Austr.*). This signature occurs on a Plaquette in gun metal, representing Archduke Francis Ferdinand of Austria and his consort countess Sophie von Hohenberg ; — Admiral Anton Haus ; — General v. Borsevic, etc.

**BACKHAUS, RUDOLF** (*Germ.*). Contemporary Sculptor, residing in Dresden. He exhibited at the Berlin Kunst Ausstellung, 1907, two Plaquettes : Awakening Girl ; — Maid with mirror, etc.

**BACON, CHARLES** (*Brit.*). Sculptor and Gem-engraver. Exhibited at the Royal Academy between 1842 and 1884. His productions include Intaglios : Eve ; Edward VI. ; Mercury and Pandora ; Paris ; the Duke of Wellington, and numerous Portrait-medallions.

In 1849 he exhibited at the British Institution two onyx cameos : Head of Eve ; Head of Neptune.

**BACON, JOHN R.A.** (*B.D.M.*, Vol. I, 1904, p. 111). By this Sculptor and Modeller is a paste representing a Winged Genius flying, holding palm-branch and cross, and motto : WE SHALL ; also a Portrait-medal of George Washington, 1819 (Series Numismatica, Baker 130).

He exhibited at the Free Society in 1762-64, and at the Society of Artists : 1768. 197. A Bacchanalian ; a model. Also at the Royal Academy between 1769 and 1799.

**BACQUEVILLE, A.** (*French*). Die-sinker and Manufacturer of French and foreign Orders and Decorations, 346 Rue St. Honoré, Paris.

**BADDELEY, JOHN** (*B.D.M.*, Vol. I, 1904, p. 111). A Linnaeus medal of the Doncaster Horticultural Society, 1835, is signed **J. B.**

**BAER** (*B.D.M.*, Vol. I, 1904, p. 111). By this Gem-engraver is a Portrait-cameo of Henry IV., after Coldoré, and signed : **BAER F.**

**BAEREND, KARL EMMANUEL** (*B.D.M.*, Vol. I, 1904, p. 111). Born at Dukla (Poland) in 1770, died in Warsaw after 1824. Studied in Dresden under Matthaei, Mattersperger, Casanova and Höckner. At the Dresden Fine Art Exhibition in 1794 he exhibited a number of medallions in wax.

On the erection of a new Mint at Warsaw 1810 he was appointed Chief-engraver and filled that office until his death.

During this period he confined himself chiefly to the medallic art. His medals include : 1813. Prince Joseph Poniatowski ; — 1814. Count Wincent Krasinski ; — 1815. Alexander I. of Russia ; — 1816. Onufry Kopczynski ; — 1816. Samuel Gottlieb Linde ; — 1818. Maria, Alexander I. of Russia's mother ; — 1819. Karl Kurpinski ; — 1821. General Stanislaus Mokronowski ; — 1824. Adam Prince Czartoryski, and others, previously mentioned.

Among his works of sculpture is the Monument of the painter A. C. Kirsch, in Rome, and a number of busts, which were exhibited at the Warsaw Fine Arts Exhibition, 1821.

BIBLIOGRAPHY. — Marian Gumowski, in *Dr Thieme's Allgem. Künstler-Lexikon*.

**BAERLL, ADRIAN VAN** (*B.D.M.*, Vol. I, 1904, p. 112). Appointed Engraver at the Dordrecht Mint on 15. April 1765, in which office he was still serving in 1781. Further works by him are : Jeton on the Bisecular festivities in connection with the Utrecht Union, 1779 ; — Jeton on the armed Neutrality between Russia, Denmark, Sweden, and the United Provinces, 1780 ; — Jeton in honour of Jacobs van der Wint, commander of the Aviso Vlaardingen, 1781 ; — Medal on the journey of Joseph II. to the Netherlands, 1781 ; — Jeton on the naval Battle of the Doggersbank, 1781 ; — Jeton of the Municipality of Delft, 1785, etc.

**BAERLL, J. VAN** (*Dutch*). Probably a brother of the preceding, mentioned *circa* 1781-1784. Only five medallic productions appear to be known by him : Jeton commemorating the Journey to Holland of Emperor Joseph II., 1781 ; — Medal on the maiden voyage of the ship Hercules, 1782 ; — Medallic Jeton on the Declaration of Independence of the United States of North America and Treaty of friendship with the Netherlands concluded at The Hague, 1782 ; —

25 years' Jubilee of the Lodge 'Virtue' at Leyden, 1782; — Medallie Jeton for the members of honour of the St. George Guild at Dordrecht, 1784, etc.

**BAERLL, JOHANNES JOSEPHUS VAN** (*Dutch*). Son of Adrian, born at The Hague, settled at Rotterdam, where he married on 2. August 1786, and obtained the freedom of the city, 1788. He engraved a medal on the occasion of the Festivities held in connection with the Alliance between France and Holland, 24. April 1786.

BIBLIOGRAPHY. — F. Alvin, in Dr Thieme's, *Allgemeines Künstler-Lexikon*, II, p. 345.

**BAETES, FRANÇOIS IGNACE** (*Belg.*). Medallist, born on 3. August 1826 at Antwerp, died in that city on 15. October 1890; pupil of Veyrat. Founder of the Engraving works, which were still early in 1914 under the direction of his sons *Jules* and *Léon*. His signature occurs on a Portrait-medal of William III. of Holland (1883).

**BAETES, JULES** (*B.D.M.*, Vol. I, 1904, p. 112). Son of the last; a Sculptor and Medallist, born at Antwerp on 6. October 1861; pupil of the sculptor Th. Vincotte and the Antwerp Academy. Awarded in 1896 a First Prize for medal-engraving by the Académie royale de Belgique. Among his numerous medals may be mentioned those of the Antwerp Chamber of Commerce, Exchange, Guild of St. Luke; — Medal on the Triumph of Art; — Presentation Medal to Capt. Rob. F. Scott by the Royal Geographical Society of Antwerp, 1906; 61 mill., silver gilt; — Society for the Encouragement of Architecture in Amsterdam, 1896 (*Æ.* 74 mill.); — Restauration de l'ancienne Grange de Dimes, 1900 (*Æ.* 60 mill.); — Opening of the Flemish Opera House, 1907 (*Æ.* 65 mill.), Patriotic Medal, with busts of King Albert and Queen Elizabeth, 1914, etc.

BIBLIOGRAPHY. — F. Alvin, in Dr Thieme's, *Allgemeines Künstler-Lexikon*.

**BAGG, Miss LOUISE** (*Amer.*). Sculptor and Medallist, born at Springfield (U.S.A.); pupil of Devergnès. Exhibited at the Paris Salon 1904 a frame containing a Portrait-plaquette in bronze, and at the New York Medallie Exhibition 1910 a medal entitled **ΣΙΓΑ**.

**BAGGE, JOHANN** (*B.D.M.*, Vol. I, 1904, p. 112). Norwegian Die-engraver and Medallist of the eighteenth century, born at Bergen. Christian VI. sent him abroad, and gave him an official appointment in the Customs in 1746. By him are three medals in the Royal Cabinet at Copenhagen: Dedication of Castle Hörsholm (1739); — Arrival of the Court at Christiansborg (1740); — Portraits of King Christian VI. and Queen; — Sophia Magdalene, Queen of Denmark, on her Visit to the Royal Castle of Hörsholm, 1739, etc.

BIBLIOGRAPHY. — C. W. Schnitler, in Dr Thieme's, *Allgem. Künstler-Lexikon*.

**BAILEY, BANKS** and **BIDDLE** (*Amer.*). A firm of Silversmiths at Philadelphia, U.S.A.; issued the medal of the Fourth International Dental Congress, St. Louis, 1904; obv. St. Apollonia, holding high, palm branch and dental forceps with tooth. Beneath: **B. B. & CO. PHILA.**

**BAILLET, FRANÇOIS** (*French*). Mint-master at Arras, 1583-1594.

**BAILY** (not Bailey), **EDWARD HODGES** (Vol. I, 1904, p. 114), 1788-1867. Royal Academician, Fellow of the Royal Society, Member of the Athenaeum Club and Hon. Member of the Belgian Academy of Fine Arts, was born at Bristol in 1788. His father had designed for him a mercantile career, but the love of art was too strong for the youth who spent his time modelling wax medallions instead of attending to his duties at the desk. These portraits were of such high quality that they attracted the notice of a local lover of art, who gave young Baily an introduction to John Flaxman, R.A., who at once saw the genius of the lad, took him into his studio, giving him a salary that enabled him to take art seriously by attending the Royal Academy Schools. He speedily progressed, securing all the various prizes, with gold Medal; and later on was elected R.A. His exquisite talent for modelling gained him a great reputation even while in Flaxman's studio, so much so that Rundell and Bridge, the great Court jewellers, secured his services at £ 1000 a year, with house, etc.

While thus employed he prepared in his own studio the celebrated statue of "Eve at the fountain", purchased by the City of Bristol, which is to be seen at the Clifton Art Academy. Not far from it is a memorial bust placed by public subscription, executed by his grandson (George Papworth). The statue of Eve raised Baily's reputation to the highest pitch. Leaving Rundell and Bridge he started on his own account. The greatness of the prosperity of Baily reconciled his father, who had been greatly annoyed by his son rejecting the supposed advantages of a mercantile life.

Baily was not known as a Medallist, beyond the production of the model for the medal struck at the time of the wedding of Queen Victoria, and his offer of a lovely design for the "Turner Medal" (struck by the Royal Academy and given to the most successful student in Landscape painting). Baily's design was not adopted. He also executed a Portrait-medal of Flaxman.

Baily's public works are to be found in all parts of the Empire, Houses of Parliament, Westminster Abbey, and St. Paul's. He was engaged with Sir R. Westmacott in the sculptural decorations of Buckingham Palace, each sculptor having £ 30,000 for his share.

His private practice was great. His busts, ideal works, monumental statues, and memorials were innumerable, many of them having

caused many hundreds of thousands of pounds to pass through his hands.

Nelson's statue on the column in Trafalgar Square, and also the decorations on the Marble Arch are by him.

Baily lies at rest in Highgate Cemetery.

**BAIN, W.** (*B.D.M.*, Vol. I, 1904, p. 114). This Engraver's signature occurs on a medalet of Robert Owen, 1832, published by D. N. Crouch, London; — Francis Horner, naturalist, 1817; — Sir Walter Scott; *R. Lady of the Lake*, by Faulkner; — G. Canning; — F. Chantrey; — Duke of York; — James Watt; — Archbishop Howley of Canterbury, 1830; — Marquess of Stafford; — Specimen of new Persian Coinage, 1832; — Sir John Soane; — Prince Albert; — Medal of the Sanderian Institute, 1847, etc.

Bain exhibited at the Royal Academy between 1823 and 1847.

**BAINVILLE, JEAN** (*B.D.M.*, Vol. I, 1904, p. 115). This French Medallist is also the author of a commemorative medal of the Crimean War, 1855 (*Vide Num. Chron.*, 1907, p. 220).

**BAIRD, COLONEL ANDREW WILSON** (*Brit.*). Died in London, on 2. April 1908. He was born in 1843, and entered the Corps of Royal Engineers in 1861. He served through the Abyssinian campaign of 1868 as traffic manager of the railway, for which service he received a medal and was mentioned in despatches. He then joined the great Trigonometrical Survey of India, and was selected to organize and carry out the tidal observations round the coasts of India and Burma. In 1881 he was sent as one of the delegates from India to the Geographical Congress at Venice. In 1885 he was appointed Master of the Calcutta Mint, and held that post until his retirement in 1898. For his services in connection with tidal research, he was elected a Fellow of the Royal Society in 1885. On his retirement from public service the Government of India recorded their thanks, and he was created Companion of the Star of India (H. Garside, *Obituary notice, Numismatic Circular*, January 1910, col. 11830).

**BALBI, GIAN MARCO** (*Ital.*). Mint-master at Venice, 1643-1645.

**BALDENBACH, PETER** (*B.D.M.*, Vol. I, 1904, p. 116). This Engraver was born at Altbach, 1762; Mint-engraver at Vienna, 1789-1801.

By him is also a medal commemorating the Victories of Prince Frederick Josiah of Saxe-Coburg, Imperial Field Marshal in Belgium, 1793.

**BALESTRIERO, ZUAN GIACOMO** (*Ital.*). Mint-engraver at Venice, in conjunction with Nicolo Valeza, from March 1577 to *circ.* 1587.



**BALHAMI, GIOVANNI** (*Ital.*). Gem-engraver, died at Cremona in April 1854. Amongst his productions he cut the cameos for the clasps on the coronation mantle of Napoleon I.

**BALL, CAROLINE PEDDLE** (*Amer.*). Contemporary Sculptor and Medallist, born in Terre Haute, Indiana, November 1869. Pupil of Auguste Saint-Gaudens and Kenyon Cox, of New York. She received honourable mention at the Paris Exposition, 1900, and was the sculptor of the figure of Victory on the quadriga of the United States Building at the Paris Exposition, 1900.

At the International Medallic Exhibition, New York, March 1910, she exhibited two Plaquettes : The Lilies; — The Mother, etc.

**BALL, BLACK & CO** (*Amer.*). A Firm of Jewellers in New York City; Publishers of a medal of John Charles Fremont, American explorer, general and politician (surnamed the Pathfinder) Æ (43 mill.).

*Information kindly supplied by Mr. Eidlitz of New York.*

**BALLA, Cav. MICHELE** (*B.D.M.*, Vol. I, 1904, p. 117). Goldsmith of Rome, married in 1546, and is repeatedly mentioned in documents until 1572.

**BALLADOR, JOHANN GEORG** (*Ital.*). Gem-engraver of Nuremberg; a pupil of Christoph Dorsch. According to Murr, he engraved a Portrait in cornelian of Cardinal Quirini. He settled later at Amsterdam, where he married, and died in 1757. *Vide* Christoph Gottlieb von Murr, *Denkmal Zur Ehre des sel. Herrn Klotz* . . . , Frankfurt u. Leipzig, 1772, p. 16, note 2. — Th. Hampe, in *Dr. Thieme's, Allgem. Künstler-Lexikon*, II, 413.

**BALLARD, COL. J. A.** (*Brit.*). Officiating Mint-master at Calcutta, 7<sup>th</sup> March 1866 to 9<sup>th</sup> August 1867, and Mint-master (as permanent incumbent) at Bombay, 1862-1879.

**BALLAY, JOSUÉ** (*B.D.M.*, Vol. I, 1904, p. 118). A relative of Guillaume B.; worked as a Medallist and Engraver of Jetons, from about 1525 to 1553.

**BALLERIO, ANDREA** (*Ital.*). Assayer at the Mint of Milan, married a daughter of the celebrated engraver, Luigi Manfredini.

**BALMBERGER, C.** (*B.D.M.*, Vol. I, 1904, p. 119). By this Engraver is also a commemorative medal of the Franco-German War 1870/71.

**BALTENSPERGER** (*Swiss*). Goldsmith in Zurich, and Editor of a medal, designed by the painter Ch. Conradin, to commemorate the Inauguration of the Railway Line Bevers-Schuld-Tarasp, 1912.

**BANMOS, ULRICH VON** (*Swiss*). Mint-master at Wangen-on-Aar; coined for the Counts of Kyburg. Cf. H. Türlér, in *Schw. Kstl. Lex.*, *Suppl.*, 20.

**BAMBARARA, ZUAN BATTISTA** (*Ital.*). Mint-engraver at Venice from about 1579, and later in conjunction with Zuan Battista Mazza, 1587 to 1603 or a little later.

**BAND** (*Brit.*). Gem-engraver of the end of the eighteenth century, by whom is a cameo representing the Dioscuri on horseback, and signed : **BAND INV.**

**BANDEL, C. J.** (*Germ.*). Master of the Mint, Cassel, 1744-1765.

**BANDEL, JOSEPH ERNEST VON** (*Germ.*). An eminent German Sculptor (1800-1876), and author of the famous monument of Arminius at Detmold. Dr F. P. Weber owned a Portrait-medallion by him of an unknown Lady, dated 1856, London, and signed **BANDEL**, which may possibly represent Jenny Lind (*Vide Num. Chronicle*, 1907, p. 221).

**BANFIELD** (*Canad.*). Die-cutter at Toronto (Canada), nineteenth century.

**BANNISTER, W.** (*Brit.*). Deputy Mint-master at Madras, in charge from July 1837 to March 1839.

**BAPTISTA, A.** (*Portug.*). Editor of a medal commemorating the Fourth centenary of the Discovery of India, allusive to Camoens, 1898.

**BAQUET** (*French*). Wax Modeller, about 1773. He was an exhibitor at the Society of Artists.

**BAR, JEAN DE** (*Flem.*). Mint-master at Brussels, 1431-35.

**BARANOFF, WASSILI** (*B. D. M.*, 1904, p. 121). Medallist; about 1843 was a pupil of the Petrograd Academy; appointed Medallist to the Court 1846, Senior Medallist in 1852, and pensioned off in 1866 on account of blindness. He was an excellent copyist, for which reason most of his medals are marked **K**. His principal medals are : Prize-Medal of the Chirurg.-medical Academy of Wilna; — Portrait-medal of Admiral Adam Joh. v. Krusenstern; — Medal of the Caucasian Agricultural Society, etc. *Vide* W. Neumann, in *Dr Thieme's Allg. Künstler-Lexikon*.

**BARATTINI, FRANCESCO** (*B. D. M.*, Vol. I, 1904, p. 121). The late Signor Comm. G. Bignami, of Rome, presented me with a medal of Eustace Manfred, astronomer of Bologna, undated, which

is signed : ΦΡ·ΒΑΡΑΤΤΙΝΟΣ | ΕΠΟΙΗΣ (illustrated, p. 43) and Dr H. R. Storer sent me a description of another by this artist of Dr P. P. Molinelli of Bologna, 1769 (signed : F. B.).



Eustace Manfred, astronomer of Bologna, by F. Barattini.

Drugulin (Meyer's *Künstler-Lexikon*) suggests the attribution to this artist of two wood carvings, representing Saints Crispin and Crispinianus and St. Alo, which are signed : F. B. BOL.

**BARBA, F.** (*Span.*). Contemporary Die-sinker of Barcelona, and author of various commemorative medals of the Barcelona Exhibition, 1888.

**BARBER, CHARLES E.** (*B.D.M.*, Vol. I, 1904, p. 122). Chief-engraver of the United States Mint at Philadelphia, died suddenly on Sunday, February 18, 1917, aged 77 years. He was born in London in 1840, and was appointed an assistant at the Philadelphia Mint in 1869, becoming chief-engraver in 1880, upon the death of his father, William Barber, who held the position from 1869 to 1879. Barber cut the dies for a number of the Pattern series, and is said to have possessed a splendid collection of these pieces.

Further medallic productions by this artist are : Portrait-medal of the Hon. Franklin Mac Veagh; — Portrait-medal of President Wilson, 1913.

Designed the Panama-Pacific Commemorative Half Dollar, 1915 (issue limited to 200,000) and Quarter Eagle (\$ 2  $\frac{1}{2}$ ) gold (issue limited to 10,000) and engraved dies for these coins, as well as the One Dollar gold (designed by Charles Keck) and Quintuple Eagle (designed by Robert Aitken). By this artist are also the new Cuban coins, 1915. *N.* 5 Peso; *R.* Peso, 40, 20, 10 Centavos, Nickel 5, 2 and 1 Centavos.

Under Barber's supervision, if not by him, were engraved in 1914, the following Award Medals of the Army and Navy of the United States :

Division Individual Rifle Competition; *Æ.* (38 mill.); — Division Rifle Team Competition; *Æ.* (38 mill.); — Division Pistol Competition; — National Rifle Match for Military Schools; *Æ* oval plaque, 30  $\times$  41 mill.; — Award for Civilian Rifle Matches of National Board for Promotion of Rifle Practice; *Æ* Plaque, 32  $\times$  46 mill.; — Nicaraguan Campaign Medal, Navy; *Æ* (33 mill.); — Award of Congress to Officers and Crew of S.S. Kroonland for Rescue of survivors of the *Volturno*, 1913; *Æ* (38 mill.).

**BARBER, J.** (*B.D.M.*, Vol. I., 1904, p. 122). By this Engraver is the Pattern Sixpence (or Shilling), of George IV., Obv. only, reproduced here, and signed : **BARBER F.**; also a Portrait-medallion of George, Prince Regent, 1814, published by Rundell, Bridge and Rundell.



Pattern Sixpence (or Shilling) of George IV.

**BARBER WILLIAM** (*B.D.M.*, Vol. I, 1904, p. 122). Below is a Portrait-medal of this Engraver, by his son Charles. Additional productions by William Barber : — Hon. James Pollock ; —



Portrait-medal of William Barber.

W.H. Furness, 1825-1875 ; — Horticultural Prize Medal, 1833 ; — The Duke of Wellington, 1835, etc.

**BARBERON, CHARLES** (*French*). Die-sinker in Paris, born in 1846, and residing there, 4 Rue de la Vrillière. His signature occurs on various Mining Jetons of Bruay (arr. of Béthune).

**BARBET, ADRIEN** (*B.D.M.*, Vol. I, 1904, 123). This artist further exhibited : Salon of 1883. La Volupté, sardonyx cameo ; — Portrait of M<sup>me</sup> \*\*\*, electrotype silver ; — Dancing and Music, electrotype in silver ; — 1885. Two onyx cameos : Bust of Louis XVI. ; — Bust of Marie-Antoinette, — 1886. M<sup>me</sup> Récamier, carnelian cameo ; — Venus and Cupid, sardonyx cameo, etc.

**BARBIER, CHARLES AUGUSTE** (*B.D.M.*, Vol. I, 1904, p. 123). Medallist ; son of Nicolas François B., was born at Namur on 20. February 1806, died on 26. September 1887 at Walcourt ; pupil of his father and Braemt. His only medal of note is that of Baron de Stassart (not Fassart), 1830.

**BARBIER, NICOLAS FRANÇOIS** (*Belg.*). Architect, Sculptor, Engraver and Chaser, born at Namur on 8. September 1768, died there on 10. June 1826. He modelled a number of Portrait-medallions in terra cotta. He obtained his chief success at the National Exhibition at Harlem in 1825 for a medallion in silver

repoussé showing a figure of Christ, a priestess of Vesta, an old Man, a Lion, etc. Most of his medals were purchased by King William of Holland.

BIBLIOGRAPHY. — E. de Taeye, in *Dr Thieme's Allgem. Künstler-Lexikon*. — J. Helbig, *La Sculpture au pays de Liège* (1890), p. 196. — *Bibliographie nationale de Belgique*.

**BARBIEZ, LUDWIG HEINRICH** (*B.D.M.*, Vol. I, 1904, p. 123). Mint-engraver at Berlin, 1742-† 1754. His dies are usually signed : **B**; — **LB**; — or **LB**. By him are : *A*. Ducats, 1742-49; — Double Fredericks d'or, 1749-53; — Fredericks d'or, 1741-43, 1746, 1749-54; — Half Fredericks d'or, 1749-53; — *R*. Thalers, 1741, 1750-52; — Half-Thalers, 1750; — Gulden, 1741; — Half-Gulden, 1753-54, and subsidiary coins.

He is the author of a number of medals of Frederick the Great, commemorating his Victories and other events of his reign; among these one of the Homage of Silesia 1741; *R*. (32 mill.). These are usually signed : **L.H. BARBIEZ**; — **BARBIEZ**, or **L.H.B.**

**BARDELLE, W.E.** (*Brit.*). Medallist and Die-sinker, who worked during most of his life for W.J. Taylor, of London. By him is a Portrait-medal of Cardinal Wiseman, as Archbishop of Westminster, 1850, signed : **BARDELLE**. There are very few medals signed by this artist.

**BARDULECK, MAX** (*B.D.M.*, Vol. I, 1904, p. 124). This artist was born at Dresden, 15th November 1846, and was Chief-engraver at the Mint there from 1865 to 1890. By him are also : King Albert of Saxony's Life-saving medal, 1873; — King Albert and Queen Carola of Saxony, 1878; — Portrait-medals of famous numismatists, as Jos. von Mader, K.F.W. Erbstein, Jos. von Bergmann, Julius Friedländer, etc.; also a Portrait-medal of Johanna Henrietta Sophie Erbstein, *née* Muller, 1878, etc.

**BAREAU, GEORGES MARIE VALENTIN** (*French.*). Contemporary Sculptor, born at Paimboeuf; pupil of Thomas. At the Salon of 1904 this artist exhibited a Portrait-plaquette of M. & M<sup>me</sup> Marcel Trouillot; — 1906. M. & M<sup>me</sup> Pierre Trouillot, etc.

**BARGAS, ARMAND** (*B.D.M.*, Vol. I, 1904, p. 124). At the Salon of 1904 this artist exhibited a frame containing seventeen medals and plaquettes : Ivory Portrait; — Plaquette in *repoussé* work; — St. George Jewel; — Tiger and Snake; — 1905. Portrait of M<sup>lle</sup> T\*\*\* in *chauve-souris*; — Joan of Arc; — Portrait of a Child; — 1906. Two medals in metal.

Amongst his previous works, I have omitted to mention five medals which were exhibited at the Salon of 1899 : Czar

Alexander III. and President Carnot; — St. John; — St. Peter; — Joan of Arc; — St. Barbara. In 1907 he produced ten medals for jewellery : Marie Louise; — Minerva; — Twilight; — Alsatian girl; — Joan of Arc; — Old Heidelberg; — A Virgin; — Portrait, etc.; — 1908. Five medals in bronze; — 1910. Portrait-plaquette of M. Sussmann; — 1912. Le Génie de l'Aviation, etc.

**BARGAS, EDMOND** (*French*). Contemporary Sculptor, born in Paris; pupil of Vernon. At the Salon 1912 he exhibited two Portrait Plaquettes : — Madame Louise Prêtre; — Madame Madeleine X\*\*\*.

**BARGAS, PAUL** (*B.D.M.*, Vol. I, 1904, p. 124). Pupil of his father, and Vimont. He exhibited at the Salon of 1904 a Portrait-plaquette of Clovis Hugues, deputy of Paris; — another, of M. Lambert; — Portrait de ma grand'mère; 1907; — Medals and Plaquettes; — 1913. Two medals : The Genius of Aviation, bronze; — A Virgin, after Botticelli.

**BARIER** (or **BARRIER, FRANÇOIS JULIEN** (*B.D.M.*, Vol. I, 1904, p. 125). Gem-engraver to Louis XV., born at Laval on 31. January 1680, died in Paris on 12. May 1746. He worked in high and low relief, after the antique, and was very clever in cutting small figures, especially vases in carnelian and agate, but his drawing is deficient. Many of his productions, chiefly portraits, came into the possession of King Louis XV., who appointed him Gem-engraver to the Court. His gems include : Female bust wearing vine-wreath (a Bacchante); signed : **BA**; — Fontenelle; — Marchese Rangoni, ambassador of the Duke of Modena to the French Court; — Vase decorated with Venus and Cupid, handles made in the shape of Sirens, etc.

**BIBLIOGRAPHY.** — A. Rollet, in *Dr Thieme's Allgem. Künstler-Lexikon.* — Mariette, *op. cit.* — Bucher, *Geschichte der techn. Künste*, Stuttg. 1878.

**BARILLER, ANTOINE** (*French*). Mint-master at Dinan, 1593-94 : a shell.

**BARILLET, LOUIS** (*French*). Contemporary Sculptor and Medallist, born at Alençon; pupil of Gérôme and Emmanuel Fontaine. At the Salon of 1906 he exhibited seven Portrait-medallions and Plaquettes : Dr J\*\*\*; — Ch. Romet; — R. Audibert; — M<sup>lle</sup> H\*\*\*; — A. Barillet; — E. Detolle; — Les enfants de M. E.P. Romet; — 1909. King George I. of Greece; — H.E. M. Constans, French ambassador at Constantinople; — M<sup>lle</sup> M\*\*\*; — Lucie; — Jean-Baptiste; — Father Artemios, a monk of Mount Athos monastery; — Father Zacharias; — 1910. Mgr. Amette; — H.F. Hamdy Bey, and other Portrait-medals; — 1912. Marriage medal; — H.E. the Cardinal Archbishop of Paris; — M<sup>me</sup> B\*\*\*; — A musician; — Baby at play, etc.

**BARKER**, Miss **MAY H.** (*B.D.M.*, Vol. I, 1904, p. 125). Has exhibited at the Royal Academy from 1891, in which year she had a medal representing St. Martin.

**BARLUET**, M<sup>lle</sup> **MARIE ALICE** (*B.D.M.*, Vol. I, 1904, p. 125). At the Paris Salon 1904 this artist exhibited three Plaquettes : Portrait of M<sup>me</sup> B\*\*\*; — Portrait of M<sup>lle</sup> A.C. \*\*\*; — Boulonnais; — 1906. Two Plaquettes : A.B. \*\*\*; — Un Vieux; — 1903. Seven Plaquettes and Medals, etc.

**BARNETT**, **WILLIAM** (*B.D.M.*, Vol. I, 1904, p. 126). This artist was in reality a Gem-engraver, and his signature occurs on the following gems : Hebe, carnelian intaglio; — Diana and Endymion (signed : **BARNET INV.**); — Terpsichore dancing, intaglio; — Calliope, intaglio in carnelian; — Head of Bacchus, intaglio; —



Earl Howe.

Head of Ariadne (signed : **BARNETT**); — Venus, intaglio in carnelian; — Anchises and Venus; — Cupid, intaglio; — Cupid flying, carnelian; — Cupid and Psyche, intaglio in white carnelian; — Bust of Mars; — Emblem of Friendship embracing a tree with ivy or vine leaves; — Gratitude, intaglio in rock crystal; — Death, represented by the image of Lyseros, carnelian intaglio; — Pegasus, white carnelian; — Calchas sacrificing a hind to Diana, paste; — Homer, chalcedony; — Sappho (2 var.), intaglios in carnelian; — Head of Scipio, agate; — Lion couchant, carnelian; — Dionysiac



bull, intaglio in carnelian; — Falcon, carnelian; — Charles Fox, cameo and intaglio; — Dr B. Johnson, carnelian; — William Shakespeare, carnelian; — Portrait of a Lady (2 var), etc.

I have seen further by this Engraver : Portrait-medal of George, Prince of Wales, 1792 (signed : **BARNETT F.**); — Lord Howe, Victory



Earl Howe, the glorious First of June.

of 1. June 1794 (*illustrated*); — General Viscount Combermere, 1821; — Captain Cook's Expedition to the Southern Seas, 1772; R: Sailing of the Resolution and Adventure, etc. (*Vide* article by B. Glanvill Corney, *Numismatic Circular*, 1916, 38.



Sailing of the Resolution and Adventure, 1772.

Barnett exhibited at the Royal Academy between 1786 and 1824. He died in 1824.

**BAROD, BENEDETTO** (*Ital.*). Mint-master at Bourg, 1522-1523. His issues are signed **B. B.**

**BARONCLE** (or **BERROCLE**), **JEHANNOT DE** (*French*). Mint-engraver at Bayonne, 1518.

**BARONCELLE, PHILIPPE** (*French*). Mint-master at Bourg, 1375-1378, and Chambéry, 1364.

**BAROT, GUILLAUME** (*French*). Mint-engraver at Saint-Lô, *circ.* 1462-1464.

**BARRABANT, LÉON** (*French*). Contemporary Sculptor and Medalist, born at Saumur, by whom I have seen in 1907 at the Salon several Medals and Plaquettes.

**BARRE, ALBERT DÉSIRÉ** (*B.D.M.*, Vol. I, 1904, p. 127). Born in Paris on 6. May 1818, died there on 27. December 1878; pupil of Jean Jacques Barre.

**BARRE, JEAN AUGUSTE** (*B.D.M.*, Vol. I, 1904, p. 127). Exhibited at the Salon of 1885 a model of the 20 Drachma piece of King George I. of Greece.

This artist was born in Paris on 25. September, 1811, and died there on 5. April, 1896.

**BARRE, JEAN JACQUES** (*B.D.M.*, Vol. I, 1904, p. 127). Additional medallic works by this Engraver: Visit of King Francis I. of Naples to the Paris Mint, 1830; — 1828, François Mazois, French architect, Æ 51; — 1832, Casimir Périer, Æ 45; — 1839, Delorme, the Architect, medal of the Société des Amis des Arts de Lyon.

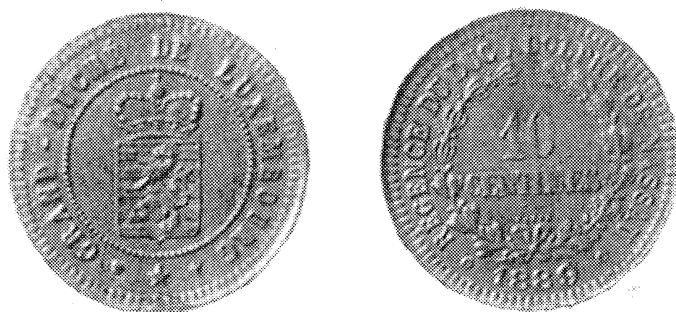
**BARRÉ, ARISTIDE** (*B.D.M.*, Vol. I, 1904, p. 127). At the Paris Salon, 1904, this artist exhibited six Plaquettes in silver, representing Scenes from rural life, and in 1908: Scène d'intérieur; — Femme au chapelet; — Glaneuse; — Les bavardes; — Etude d'oies, etc.

**BARRETT, HARRY** (*Brit.*). Designed and modelled a medal to commemorate the repulse of the Spanish Fleet off Callao, 1866. The medal was executed by Harry Emanuel, a London silversmith.

**BARRIAS, ERNEST** (*B.D.M.*, Vol. I, 1904, p. 131). Sculptor, born in Paris on 13. April 1841, died there on 4. February 1905. There is by him a Cast medallion of Jules André, 1881, Æ. 170 mill.

**BARROUETTE, JEHANNOT DE** (*French*). Mint-master at Bayonne, 1524-1527.

**BARTH** (*Belg.*). Mint-engraver at Luxemburg, under William III. of Nassau, 1840-1890. The copper coins of that reign are signed **BARTH**.



Ten Centime Piece of Luxemburg, 1889.

**BARTHÉLEMY, ANTONIN** (*French*). Contemporary Sculptor and Medallist, born in Paris; pupil of M. Camille Lefèvre. At the Paris Salon des Artistes français 1914 he exhibited Portrait-plaquettes of Antonin Proust; — Paul Déroulède; — M<sup>me</sup> F. B\*\*\*, etc.

**BARTHOLDI, A.** (*French*). Signature on a Plaquette representing the Lion of Belfort.

**BARTHOLOMÉ, A.** (*French*). Contemporary Sculptor, who was commissioned in 1906 to model a Plaquette for the Société des Amis de la Médaille: Le Printemps.

**BARTHOLOMAEUS, JOHANNES FILIUS** (*Germ.*). Moneyer at Lübeck, 1342.

**BARTLAM, W. H.** (*Brit.*). Die-engraver whose name is on a check used in Sydney (New South Wales, Australia).

**BARTLETT, MADELEINE A.** (*Amer.*). Contemporary Sculptor and Medallist; a daughter of Dr George P. and Adelaide L. Bartlett, of Woburn, Massachusetts, in which city she lived until a few years ago. Studied first at the Cowles Art School, where she won the scholarship for modelling; afterwards worked in her own studio under special instruction.

This artist exhibited the following Portrait-medals at the New York International Medallic Exhibition, March 1910: Rev. Daniel March D.D.; — Rev. Carlton A. Staples; — Portrait of my Mother, etc.

**BARTON, ALFRED** (*Brit.*). Publisher of a Marriage Medal of Queen Victoria and Prince Albert, 1840.

**BARTON, SIR JOHN** (*Brit.*). Inventor of the metallic process termed "Barton's metal", which consisted of copper with the surfaces thickly gilt.

“It was prepared by gilding very thickly a plate of copper, and then rolling it out to a proper thickness for the coin; the ductility of the gold being such as always to preserve a uniform surface of that metal, however thin, and to whatever extent it might be requisite to roll the copper. Some objections having been started to issuing gold pieces without subjecting them to the process preparatory to taking the specimens for the trial of the pix, it was prepared to gratify collectors, who were anxious for perfect and uninjured specimens, with impressions upon this kind of metal.” (Edw. Hawkins, *Gold Coins of England*, p. 175).

Proofs of the whole gold coinage of 1825 were struck in ‘Barton’s metal’ (Hawkins, *Num. Chron.*, 1851, p. 175). Very few were struck in gold of this date and these only with plain edges for H. M. George IV. and some distinguished persons. Contrary to the original intention of striking proofs in Barton’s metal only, collectors were afterwards allowed to have proofs in gold of the coinage of 1826. There are Crowns of 1825, Halfcrowns of 1824, and Shillings of 1825 (including the rare pattern with FID. DEF.).

Barton’s process was used for proofs of coins in others countries. I have seen such proofs of various French Patterns of 1848, of Napoleon III’s coinage by J. J. Barre, of George I’s coinage for Greece, 1877, by the same engraver, etc.

Sir John Barton was a great mechanist, and made buttons that were subjected to this process of gilding, which were much sought after, and to this day, buttons treated in this manner are known as “Barton’s buttons”. He also invented a floating compass, an atometer, etc.

He was a contemporary and great friend of William Wyon, and it was probably under their joint direction that the proofs in Barton’s metal were struck.

Sir John Barton was an early official of the Royal Mint, and was Comptroller from 1816 to 1830 (when he retired), during which time he resided at the Mint.

He was a great favourite of King William IV, by whom he was knighted.

Sir John Barton was born in 1771, and died in 1834. One of his sons William Henry Barton, succeeded him as Deputy Comptroller at the Mint in 1830; and his grandson Robert Barton, became Deputy Master of the Melbourne Mint.

**BARTON, ROBERT** (*Brit.*). Son of William Henry Barton. Appointed Deputy Master of the Melbourne Mint, 1895. Retired May 17<sup>th</sup>, 1904.

**BARTON, WILLIAM HENRY** (*Brit.*). Son of Sir John Barton, whom he succeeded as Deputy Comptroller of the Royal Mint,

London, in 1830 and in the year 1852 was appointed Deputy Master and Comptroller, which office he held until his death on August 25 th, 1868.

**BASELIERS, PIERRE** (*Flem.*). Mint-master at Antwerp, 1581-1585.

**BASIRE, GUILLAUME** (*French*). Mint master at Saint-Lô, 1470-1484; succeeded by **JEHAN B.**, 1484-1494, and **RICHARD B.**, 1494-1508. In 1486 Guillaume Basire was appointed Mint-master at Tours for a period of five years, in succession to Jehan Basire (I).

**BASIRE, GUILLAUME** (*French*). Mint-master at Tours, 1493-1497: three dots after a tower.

**BASIRE, JEHAN** (*French*). Mint-master at Saint-Lô, 1491-1494: a tower.

**BASIRE, RICHARD** (*French*). Mint-master at Saint-Lô, 1495: a flower.

**BASSI, GIAN MARIA** (*B.D.M.*, Vol. I, 1904, p. 134). Said to have worked at Florence.

**BASSON, PHILIPPE** (*French*). Mint-master at Aix, 1517-1523: a star.

**BAST, LIEVEN AMAND MARIE DE** (*B.D.M.*, Vol. I, 1904, p. 134). Born, March 2, 1787, at Ghent; died there, 10. September 1832. He was already, at the age of five, a pupil of Tiberghien.

**BASTIAN BROS & CO** (*Amer.*) of Rochester, N. Y., U. S. A. Issuers of the medal of the Medical Society of the State of New York, 20 mill.; — Rochester Numismatic Association, Third Anniversary Medal, 1914 (by J. A. Koeb), etc.

**BASTIN** (*Flem.*). Mint-master at Antwerp, Brussels, Louvain, and Maestricht, during the second third of the XIIIth century.

**BASTOYGNE, HERMAN DE** (*B.D.M.*, Vol. I, 1904, p. 134). Born, as his name indicates, at Bastogne in Luxemburg; worked in the second half of the sixteenth century, and resided at Brussels, where in 1574 he engraved the Seal of the community of Dilbeck (A. Wauters, *Histoire des environs de Bruxelles*, I, 187).

**BATES, HENRY** (or **HARRY**) (*B.D.M.*, Vol. I, 1904, p. 135). Born in 1850, died in 1889; pupil of Dalou and Rodin; A. R. A. London.

The National Gallery, London, possesses a statue by him, Pandora.

His equestrian statue of Lord Roberts adorns the Court of Honour of the Royal Academy.

By him are, amongst other medallic productions, three Plaques in bronze : Socrates teaching the people; — Orpheus; — Homer singing, etc.

**BATTENBERG, PRINCESS HENRY OF** (*Brit.*). Designed the Ashanti Star, 1896.

**BATZ, PHILIP CHRISTIAN** (*B.D.M.*, Vol. I, 1904, p. 135). Medallist and Line-engraver, born at Offenbach on 25. May 1820, died at Copenhagen on 11. February 1890, pupil of the Academy of Fine Arts of Copenhagen, 1838-1851. His medals include : Portrait of H. Chr. Orsted, on the Industrial Exhibition at Copenhagen, 1852; — Industrial Exhibition at Odense, 1865, etc.

As Line-engraved he worked for the Danish National Bank.

**BAUDICHON, RENÉ** (*B.D.M.*, Vol. I, p. 135). By this artist, who was born at Tours in 1878, I have seen several medals and plaquettes at the Salon of 1904: Recompense (medal belonging to M. Enault); — Studium filiale; — Joan of Arc; — Silver Wedding Commemoration Plaquette; — La Pêche; — Fachoda; — The Chamber of Commerce of Blois (plaquette); — 1905. Fachoda (belongs to Col. Marchand); — Reward; — Golden Wedding; — Fishing; — Old Pupils of St. Omer Lyceum; — The first steps; — The Sower; — Photography; — Study; — M<sup>me</sup> D\*\*\*; — M. B\*\*\*; — M<sup>me</sup> M\*\*\*; — M<sup>lle</sup> L\*\*\*; — Curriculum Vitae, tryptich in bronze; — 1906. M<sup>lle</sup> J. M\*\*\*, plaquette; — 1907. Lawn Tennis; — Marriage medal; — Presentation of the Virgin in the Temple; — Société le Nickel; — Billiard; — Regattas; — Portrait of M<sup>me</sup> B\*\*\*; — 1912. Portrait of M<sup>me</sup> B. Holter, plaquette; — 1913. Aviation; — Académie des sciences; — Groupe de Paris; — Ecole centrale; — Noces d'argent; — Conseil des Prudhommes; — Ministère de la Justice; — L'Amitié; — Le Mariage; — La Foi; — Le Docteur Le Double; — Les Volontaires de 1870; — M. Victor Scheikevitch; — Le Docteur Sallières; — M<sup>me</sup> C. Boulard; — Le Calvaire, bronze; — and other Portrait-medals and Plaquettes; — Two frames of medals and plaquettes; — 1914. Frame of Plaquettes, Medals, and Portrait, and a 'Christ on the cross'; — Silver Wedding, 65 × 72 mill., etc.

**BAUDRY, RENÉ CLAUDE** (*French*). Contemporary Sculptor and Medallist, born at Chantenay-sur-Loire: pupil of Thomas and Rolard. By him is a Portrait Medal of M<sup>lle</sup> E. P\*\*\*.

**BAUER, MAURICE ALEXANDRE** (*B.D.M.*, Vol. I, 1904, p. 136). Exhibited at the Paris Salon of 1904 a frame containing two Portrait-Medallions; — 1905. Edouard Trubert; — Vierge au Lys; — 1907.

Maternity; plaque; — Edouard Yvon; — Jules Edmonde Millot; — Paul Grangé; — Agricultural medal; — Vierge au Lys; — 1908. M<sup>me</sup> Bauer; — United, marriage medal; — Maternity; — La Ferme; — 1910. Medals and Plaquettes in bronze, silver and gold, etc.

**BAUERT, GEORG VALENTIN** (*B.D.M.*, Vol. I, 1904, p. 136). Son of Johann Ephraim Bauert, born 4. January 1765; Mint-engraver at Altona, 1791-1800; died at Altona, 9. October 1841. Further medals by him are: Memorial medal of Friedrich Gottlieb Klopstock, 1803 (signed: B); — Centenary of Klopstock's birth, 1824; — Portrait-medal of Christian VII., king of Denmark, Duke of Schleswig-Holstein, 1800, etc.

**BAUERT, JOHANN EPHRAIM** (*B.D.M.*, Vol. I, 1904, p. 136). Born at Stockholm in 1725, died in Copenhagen, 9. November 1755. On 25. April 1763 he was appointed Mint-engraver at Copenhagen, while he still retained the office of Court-medallist and Engraver to the Dukes of Oldenburg. He cut a great number of dies for the Danish coinage, and fine Portrait-medals of Frederick V. His signature occurs as B.; I. E. B; I. E. BAUERT FECIT.

**BAULME, GÉRARD DE LA** (*French*). Mint-master at Montélimar, 1527: letter G.

**BAUME, or BAULME, BALME, ANDRÉ** (*French*). Mint-engraver at Montélimar, 1521-1528.

**BAUME, GIRAUD DE LA** (*French*). Mint-master at Montélimar, 1528-1532.

**BAUMGÄRTNER, WILHELM** (*B.D.M.*, Vol. I, p. 137). Mint-master at Isny and Kempten (before 1563), Augsburg, 1563-67, Nördlingen, 1564-67, Königstein, 1563-1567, 1569, and Ursel, 1569-1572.

**BAUWENS, LÉON LOUIS** (*Belg.*). Contemporary Sculptor and Medallist, residing at Antwerp; pupil of Hiolin and Frans-Josis. At the Paris Salon of 1907 he exhibited a Portrait-plaque of a Lady.

**BAWTREE** (*Brit.*). Chief-engraver at the Bank of England, early part of the nineteenth century; died in 1831.

**BAYEN, HERMAN VAN** (*Dutch*). Mint-master at Zutphen, 1686-1692; symbol, stag's horn.

**BAYES, GILBERT** (*Brit.*). Contemporary Sculptor and Medallist, whose signature occurs on the obv. of an Antarctic medal, 1904. The medal was presented by the Royal Geographical Society for Antarctic Discovery to Capt. Robert Falcon Scott R.N., C.V.O., F.R.G.S., with bust of Scott, Jan. 2., 1902 to March 5, 1904. The medal which is 2 3/4 " in diam. exhibits very fine work.

Bayes first exhibited at the Royal Academy when he was seventeen years of age. He entered the City and Guilds' Technical College, Leonard st., and later the Academy Schools (1896), where he won the silver medal and £ 50 for figure-modelling, the Armitage award and £ 30 for composition, and the Landseer scholarship of £ 80.

In 1899 he was awarded the gold medal and £ 200 travelling scholarship for a group of "Aeneas carrying his father out of Troy". He visited Italy and Paris, receiving honourable mention at the Paris Intern. Exposition.

Among his chief medallic works, which were exhibited at the International Medallic Exhibition, New York, March 1910, are : The storm ride; — White horses; — Sea nymphs; — The goal; — The guns; — Medallic portrait inscribed "Janet Landelis Mc Ewan"; — Medal presented to Captain Robert Falcon Scott R.N., by the Royal Geographical Society; — Shackleton medal, Royal Geographical Society; — Dean Hole, Memorial medal, etc.

He also designed the Edward VII. medal, known as the "King's Police Medal", to be awarded for acts of courage to members of the Constabulary Forces and Fire Brigades in any part of the British Dominions. The reverse shows a draped figure wearing a helmet, emblematic of Protection from Danger; in background, city walls.

On the accession of George V., Bayes prepared the designs for the New Great Seals and Counter Seals for the United Kingdom, with the exception of the Counter Seal of Scotland. The design of the Great Seal of the United Kingdom closely approximates in character to the celebrated Brétigny Seal (1360-1369) of Edward III. The engraving of the Counter Seal of Scotland was entrusted to Alexander Kirkwood of Edinburgh.

**BAYSE (or BASSE), HENRY** (*Brit.*). Mint-engraver, *capitalis sculptor ferrorum monete*, appointed on November 5, 1544, and was allowed an increase of £ 10 in his annuity by a second grant in April 1545. "The under-graver, Robert Pitt, was installed in 1546, at a fee of £ 10, and was soon joined by a colleague, of equal rank, named John Lawrence. This trio, Basse, Pitt, and Lawrence, formed the official staff during the remainder of Henry's reign. There were, in addition, two supernumeraries, Jerham and Frauncis Bennold, employed by command of the king "for the experiment of their knowledge." For a period of three months after 26 March, 1545, they received meat, drink and pay at the rate of £ 40 per annum". (*Hy. Symonds, English Engravers of the Tudor and Stuart Periods, Num. Chron.*, 1913, p. 355).

Basse continued to work as Chief graver after Edward's accession, but it may be supposed that he was more engaged in adding to the number of Henry's dies than in preparing new irons for the young



king's portraits and titles. One of the accounts tells us that the chief became aged and weak, and that Pitt "sustained thole travell of the said service" which otherwise "cold not have been done". (*loc. cit.*, p. 356).

**BAZIRE, GUILLAUME** (*French*). Mint-master at Tours, 1494 and for some years after. *Vide* **BASIRE**.

**BAZIRE, JACQUES** (*French*). Mint-master at Tours, 1514. He issued Testons of Louis XII, with a Tower in the legends.

**BAZIRE, JEAN** (*French*). Mint-engraver at Tours, *circa* 1470.

**BAZIRE, RICHARD** (*French*). Mint-master at Saint-Lô, 1494-1515. He issued there Ecus d'or au soleil.

**BAZOR, A.** (*French*). Contemporary Modeller and Medallist, by whom I have seen a small badge, edited by A. Bracquerville, Paris, commemorating the united strength of the Allies in the Great War of 1914-16.

**BAZOR, LUCIEN GEORGES** (*French*). Contemporary Sculptor and Medallist, born in Paris; pupil of Auban and Bouteillier. At the Paris Salon, 1912, he exhibited a Portrait Medallion of M<sup>lle</sup> Olympe; — 1913. P. Derouard, president of the Fédération Colombophile de la Seine, 'bronze'; — Commandant J. C\*\*\*, galvano; — M<sup>lle</sup> O. J\*\*\*, galvano; — Extase; galvano; — "Pour vous"; galvano; — Medals (obv. and R.) of M. P. Derouard, etc.

**BEACH, CHESTER** (*Amer.*). Contemporary Sculptor and Medallist, born in San Francisco (California). Studied in Paris, *circa* 1905-7. Pupil of Verlet and Roland. Exhibited in Salons of 1905-7. Received medal of the Académie Julien. Opened studio in New York in 1907. "Helen Foster Barnett", National Academy of Design Exhibition 1909. Member of the National Academy of Design.

He exhibited the following medallic productions at the New York International Medallic Exhibition, March 1910: Beal Medal of the American Institute, in gold and silver; — Anniversary dinner of the St. Nicholas Society; — Medal, Hudson-Fulton Celebration, aid and commission; — Model for Actors' Fund medal, etc.

**BEACH, J.** (*Amer.*). Contemporary Sculptor and Medallist. By him is a Portrait-medal, signed **JB** on both sides, of John Barry, First Naval Commander of the United States of America, 1745-1803; Æ (64 mill.).

**BEATTIE, W.** (*Brit.*). Sculptor and Chaser; exhibited at the Royal Academy between 1829 and 1864. His medallic productions include a Portrait-medallion in bronze of Lord Fecho, 1863.

**BEAUNE, LOUIS EUGÈNE DE** (*French*). Contemporary Sculptor and Medallist, born at Veretz (Indre-et-Loire); pupil of Frémiet and Peter. At the Paris Salon of the Société des Artistes français, 1914 he exhibited : Flora, bronze plaquette; — Le Printemps chassant l'Hiver, bronze plaquette; — Portrait of André Theuriet; — Portrait of M<sup>me</sup> C. G<sup>\*\*\*</sup>, plaquette in silvered bronze; — Portrait of M<sup>me</sup> Th. O<sup>\*\*\*</sup>; plaquette in gilt bronze.

**BEAUTRISET, RENÉ** (*French*). Engraver at Nancy, who in 1551 was sent to Paris and other places to practise the art of medal-engraving.

**BECK, CONRADUS** (*Germ.*). Gem-engraver of Breslau, worked about 1579-84; settled in 1585 at Krakau, where he is registered in the capacity of "gemmarum praetiosarum incisor". *Vide* Leonard Lepszy, in *Dr Thieme's Allg. Künstler-Lexikon*.

**BECK, PHILIP Ö.** (*B.D.M.*, Vol. I, 1904, p. 142). Born on 23. June 1873 at Pápa (Vesprim); studied at the Fine Arts School of Budapest and later at the Ecole des Beaux Arts, Paris, under Ponscarne. In 1896 he won a Prize in competition for the Medal of the Millenary Exhibition. He is residing now at Göd near Budapest (1916).

His medallic productions comprise : 1899. Budapest Skating Club; — A Child's head; study; — 1900. Harvesting (one of the series of plaquettes of the Hungarian National Agricultural Society); — 1901. Rákoczi-Plaquette; — 1902. János Bácsi; — 1904. Allegory on 'Strenuous life' (R of Plaquette of a Bank director); — 1908. Matlekovits Sándor; — 1904. Sketch for a medal of St. Elizabeth; — 1902. Madarasi-Beck Nandor; — 1903. Cserhati Jenőneck; — 1902. Count Franz Széchenyi (Portrait study for the Plaquette on the Centenary of the Hungarian National Museum whose founder was Count Széchenyi); — 1904. Portrait-plaquette of the poet Petöfi (in commission for the Society of Friends of Medallic Art); — 1906. Johannes Balassa (dedicated by the Royal Society of Physicians); — Plaquette for the Poet Paul Gyulai; — 1905. Prize Plaquette of the Photo Club in Budapest; — 1906. Painter Endrei's wife; — 1907. Count Stephan Tisza; — Miklos Zsolnay, manufacturer of the world-famed Zsolnay majolicas; — Portrait-plaquette of Georg Ráth, founder of the Hungarian Fine Art Society; — 1908. Uniface medal of Koloman Mikes, Rakoczi's companion in the Turkish emigration; — Ludwig Ilosvay, etc.

**BIBLIOGRAPHY.** — Dr Karl Domanig, *Der Medailleur Philip Ö. Beck*, Mitth. der Oesterreich. Gesellschaft für Münz- und Medaillenkunde, 1911, p. 6.

**BECKER, CHARLES FRÉDÉRIC** (*Germ.*). Contemporary Gem-engraver, born at Grenoble. By him are : 1885. Love and Spring,

shell cameo; — The Chariot of Neptune, shell cameo; — 1886. La Quêteuse de grand chemin; — Maternité; — Le Chevrier (all three in black onyx), etc.

**BECKER, EDMOND HENRI** (*B.D.M.*, Vol. I, 1904, p. 142). At the Salon of 1906 this artist exhibited fifteen Plaquettes, Medals, etc. : Bébés; — Amour; — Joie et larmes; — Souffleurs; — Œufs de Pâques; — Birthday medals; — First Communion medals; — 1909. France, plaquette; — Gismonda, after the painting by Chartran.

**BECKER, DYRICH** (*Germ.*). Mint-master at Rostock, 1534-1540.

**BECKER, M<sup>lle</sup> EUGÉNIE** (*French*). Contemporary Gem-engraver, born in Paris. By this artist are : 1885 : Cupids at the Fountain, black onyx; — Love, Inconstancy and Fidelity, onyx, etc.

**BECKER, F.** (*Germ.*). The signature **F. BECKER I.** occurs on a Langesalza medal of King George V. of Hanover, 1866.

**BECKER, GEORG** (*Austr.*). Medallist at the Vienna Mint, 1726; a relative of Philipp Christoph Becker.

**BECKER, H.** (*Germ.*). Contemporary Sculptor, whose signature I have observed on a cast Portrait Medal of Markgrave Frederick the fighter, 5<sup>th</sup> Centenary, 1909.

**BECKER, HANS** (*B.D.M.*, Vol. I, 1904, 142). Also Mint-master at Wernigerode, 1659-60.

**BECKER, JACOB** (*Germ.*). Mint-master at Rostock, 1531.

**BECKER, KARL WILHELM** (*B.D.M.*, Vol. I, 1904, p. 142). Herr Karl Mayer, the well-known collector of coins, residing at Offenbach, presented in 1913 to the Civic Museum of that town a fine collection of Becker's forgeries, consisting of specimens in gold, silver, lead, etc.

**BECKER, PHILIPP CHRISTOPH** (*B.D.M.*, Vol. I, 1904, p. 149). This Engraver supplied dies for the Mint of Salzburg. His signature: **BECKER** or only **B** occurs on the following Salzburg coins and medals: Thaler of Franz Anton, 1725; — Portrait-medal of Leopold Anton, 1727; R Arms; — Another, 1728; R Sun dial; — Thaler of Leopold Anton, 1728.

*Cf.* Art in Dr Thieme's *Allgem. Künstler-Lexikon*, III, 151.

**BÉDART, JEAN** (*French*). Son and successor of Denis Mathias, as Mint-engraver at Rennes, *circ.* 1673-1674.

**BEERMANN, H. A.** (*Germ.*). Administrator of the Mint at Clausthal (Brunswick & Lüneburg), in conjunction with the warden Johann Ludwig Jordan (1839-1849).

**BEETZ-CHARPENTIER, M<sup>me</sup> ELIZA** (*French*). Contemporary Sculptor and Medallist, born in Holland, who won a First Prize in 1909 for a Plaquette commemorating the Centenary of the Paris Firm of Pleyel, in competition with several other medallists. Her Plaquette is reproduced in *l'Art décoratif*, 1909, p. 76.

Her work has consisted principally of Statuettes, Medals and Plaquettes. She has also exhibited some examples of Furniture adorned with medallions. M<sup>me</sup> Charpentier is the widow of the late Alexandre Charpentier.

At the New York International Medallic Exhibition, 1910, she exhibited a Portrait-medal of Alexandre Charpentier, and a Plaquette "La Couture".

At the Salon of the Société Nationale des Beaux-Arts, Paris, 1913, this artist exhibited a selection of Plaquettes and Medallions: Alexandre Charpentier, 1904; — M<sup>lle</sup> Odette Arlaud; — Ricardo Viñes; — Two Children's Portraits (sketches only); — M<sup>lle</sup> Guillemette Oettinger; — M<sup>lle</sup> Ninette Creed; — M<sup>lle</sup> Sophie Monnier; — M<sup>me</sup> Johannès Pierson; — Dr Victor Ménard, of Berck, France, etc.

**BEGAS, REINHOLD** (*B. D. M.*, Vol. I, 1904, p. 151). At the Salon de la Médaille, Brussels Exhibition, 1910, this artist exhibited a Cast Portrait Medal of the painter Adolf Menzel, 1895.

"Le sculpteur Reinhold Begas est mort quelques jours après la célébration par toute l'Allemagne de son quatre-vingtième anniversaire de naissance, à propos duquel l'empereur lui avait conféré le titre d'Excellence. C'était, en effet, le plus renommé des sculpteurs officiels du nouvel Empire allemand. Il était né à Berlin le 15 juillet 1831 et était le second fils du célèbre peintre d'histoire Karl Begas, qui eut encore trois autres fils artistes. Après avoir suivi, à l'Académie de Berlin, les cours de Wichmann et de Rauch, sous la direction duquel il exécuta un groupe important: *Agar et Ismaël*, il alla séjourner à Rome, de 1856 à 1859, avec Böcklin, Lenbach, Felbach, et y subit fortement l'influence de Michel-Ange. Il y exécuta deux de ses œuvres les plus aimables: *Pan consolant Psyché abandonnée*, et sa *Famille de Faunes*, devenue vite célèbre et qui attira sur lui l'attention du grand-duc de Saxe-Weimar. Celui-ci l'appela à enseigner dans l'Ecole qu'il venait de fonder à Weimar; il y professa de 1860 à 1862, puis retourna à Rome et enfin revint se fixer à Berlin, après avoir obtenu le prix pour l'exécution d'une statue de Schiller dans la capitale prussienne. Puis il donna à Cologne une statue de Frédéric-Guillaume, qui se distingue par son naturalisme

pittoresque et une force dramatique qui allaient être les qualités caractéristiques de ses œuvres monumentales. Il revint un moment aux sujets néo-grecs, traités avec pittoresque et non sans grâce : *Vénus consolant l'Amour*, *Pan enseignant à une jeune fille à jouer de la flûte*, *Mercure enlevant Psyché* (aujourd'hui à la Galerie Nationale de Berlin), *l'Enlèvement des Sabines*, etc. Mais, dans sa dernière période, il se consacra surtout à des œuvres officielles et d'apparat, telles que la *Borussia* de la salle des Gloires de l'Arsenal de Berlin, le grand monument de l'empereur Guillaume I<sup>er</sup> près du Château royal, la *Germania* à cheval qui couronne le nouveau Reichstag, etc. On lui doit également la statue de Humboldt à l'Université, et des bustes de Bismarck, de Moltke, de Menzel, et autres, qui, par l'excellence de l'observation et la fermeté d'exécution, ne sont pas la moins bonne partie de son œuvre" (*Bulletin de la Revue des Arts*, 1911).

In Vol. I, p. 151, I illustrated erroneously the  $\mathfrak{R}$  of a medal of Goethe by Scharff with the portrait of Begas.

**BEGEER, CAREL JOSEF** (*B. D. M.*, Vol. I, 1904, p. 151). Additional works : Andrew Carnegie; Inauguration of the Palace of Peace at The Hague, 1913 (*illustrated*); — Centenary of Dutch



Inauguration of the Palace of Peace at The Hague, 1913

Independence, 1813-1913 (2 types); — June 10, 1892, Jugate busts of Queen Regent Emma and Queen Wilhelmina, Æ (64 mill.); —

International Dog Show at Nimwegen, 1908; — 30<sup>th</sup> Anniversary of the 'Ambacht' school at Utrecht, 1908; — 25<sup>th</sup> Anniversary of the Rowing and Sailing Club "Hollandia" at Oudshoorn, 1907; — National Regattas on the Amstel at Amsterdam, 1907; — Millenary of Workum, 1907, and numerous Prize Medals for national, civic and public societies, many of which have been modelled by Carel J. A. Begeer and Corns. L. J. Begeer; also : Annual Gathering of the Dutch Royal Numismatic Society; — Anthony van Hoboken, 1907; — National Philatelic Exhibition at Rotterdam, 1907; — P. H. Balfour van Burleigh, 1908; — Dr H. J. de Dompierre de Chaufepié (by Toon Dupuis), etc.

**BEGUÉ, FERDINAND** (*B. D. M.*, Vol. I, 1904, p. 154). Medallist and Gem-engraver, born in Paris. Pupil of Ponscarme. At the Paris Salon (*Société des Artistes français*), 1904 he exhibited two Intag-



Andrew Carnegie (p. 62).

lios : Portrait of M. X\*\*\*; — La Marseillaise, after Rude; — A scarf pin : Bust of Diane de Poitiers; — Two Portrait-medallions : M<sup>me</sup> X\*\*\*; — Maman Françoise, etc.

**BEHN, FRITZ** (*Germ.*). Contemporary Sculptor and Medallist, residing in Munich. At the 'Salon de la Médaille' held at Brussels in connection with the Universal Exhibition, 1910, he exhibited two cast medals : Joachim Behn; and Head of a Young Girl. Later

works : Rupprecht, Crown Prince of Bavaria; Æ 90 mill.; — Field Marshal von Hindenburg, 1914-1915; Æ 87 mill.

At the Art Exhibition, Berlin, 1907, the artist showed eight Plaquettes in bronze.

**BEIN & CO, PUECH** (*Amer.*). Issuers of a copper token, dated 1834, of New Orleans. "Probably also the originators of the cut quarter segments of Spanish dollars stamped on one side in script letters **P. B.** within a circle of sixteen links, in each of which is a small star, the reverse has a circular punch, in the centre of which, within a circle, is a displayed American eagle with shield on breast, around edge NOUVELLE ORLEANS".

A coin illustrated by Mr. Howland Wood, *The Coinage of the West Indies*, from whose monograph I extract these notes, is counterstamped MVA | 1812, so that it is probable that the New Orleans piece was issued about this time or a little later. Some of these segments also bear an additional counterstamp *Bad* in script letters. Possibly the **PB** stamp was extensively counterfeited, and the issuers of the genuine stamped *Bad* on all those pieces they could get hold of.

BIBLIOGRAPHY. — Howland Wood, *The Coinage of the West Indies*, *A.J.N.*, XLVIII, p. 122.

**BEISITALOS** (*B.D.M.*, Vol. I, 1904, p. 155). This name may represent the owner of the gem in question, the genuineness of which is open to doubt. Brunn, *Gesch. d. gr. Künstler*, II, 606. — Pauly-Wissowa, *Realenc.* III, 196.

**BEL-BUSSIÈRES, CHARLES** (*B.D.M.*, Vol. I, 1904, p. 156). Engraved part of the issues of Concordat coins of 5, 1 and  $\frac{1}{2}$  Batzen of Soleure, dated 1826, but ordered in 1828 by Mint-master Anton Pflug (*q. v.*). (Alb. Ruegg-Karlen, Staats-Archiv Basel, Münzacten c1; letter from **CH. B.-B.** dated 6. March 1829 to Mint-master Pfluger in Soleure, and the latter's Report of 2. June 1829 to the Basle Monetary Commission.)

**BELENFANT, ANDRÉ** (*French*). Goldsmith of Bourges, *circ.* 1508-1512; he engraved jetons and seals.

**BELL, MISS EDITH A.** (*B.D.M.*, Vol. I, 1904, p. 156). Contemporary Sculptor and Modeller, residing in London. At the Royal Academy, 1912, she exhibited a Portrait Medallion of the painter Francis Bate.

**BELL, MAJOR J. H.** (*Brit.*). Officiating Mint-master at Calcutta, 1856-1858; also appointed Mint-master at Madras, from May to July 1855; September 1855 to February 1856; March to June 1856; and September 1858 to April 1859.

**BELL, R. ANNING** (*Brit.*). Contemporary Sculptor, who exhibited at the Royal Academy, 1904, a fine Medallion representing the 'Fortune Teller'.

**BELLAGAMBA, Y. C.** (*Amer.*). A member of the firm of **BELLAGAMBA** and **ROSSI**, of Buenos Ayres (Argentina). The signature **BELLAGAMBA Y. ROSSI** occurs on several medical medals, which have been brought to my notice, by Dr H.R. Storer: Dr Ignazio Pirovano, Buenos Ayres, 1900; — City of Loberia, Hospital G.M. Campos; — City of Las Conchas, Hospital de Caridad; — Dr Pablo Morselino, Buenos Ayres; — City of Dolores, Hospital San Roque, 1901; — City of Flores, Hospital; — City of Buenos Ayres, Spanish Society of Mutual Aid (2 var.); — City of Azul, Orphan Asylum, 1899; — City of Cordoba, Spanish Society of Mutual Aid, 1902; — City of San Cristobal, Society of Mutual Aid; — Do., Charity Festival, 1900; — Medal of the Faculty of the Medical Sciences, Buenos Ayres, 1895; — Spanish Society of Mutual Aid, locality unstated, obv. **BRAGADO, R. POTESTA**; — Paraguay, City of Asuncion, Hospital de Caridad, etc.

**BELLEW, P. F.** (*Brit.*). Mint-master at Madras, from July to August 1869; Assay-master in charge of bullion department until September 1869, when the Mint was closed.

**BELLOT, MATHURIN** (*French*). Mint-master at Tours, 1554: mark, Solomon's seal.

**BELZ, JOHANN** (*Germ.*). Contemporary Sculptor and Medallist, residing in Frankfort-on-M. His Plaquette commemorating the 50 years' Jubilee of the Frankfort Society of Artists, 1907, obtained the first prize.

**BEMFLEET, GEORGE** (*Brit.*). Gem-engraver of the second half of the eighteenth century, whose signature occurs on some of the following works, which are all intaglios, except when otherwise mentioned: Head of Pallas, carnelian; — Head of Ariadne, carnelian; — Herakles, carnelian; — Head of Agrippina, onyx; — Horse passant, from a model by Smith; — The Duchess of Devonshire, chalcedony (signed: **BEMFLEET F.**); — Henderson, the comedian (2 var.); — Macklin, actor and dramatic writer, cameo; — Maddison, cameo (signed: **G. BEMFLEET F.**); — The Bishop of Norwich, cameo; — Sir Charles Raymond, carnelian; — Dr Warren, carnelian; — Portrait of a Lady; — Head of Livia; — Matron, veiled, treading Envy under her feet; — George III., cameo; — Prince William, cameo; — Lord Cremone, carnelian; — Dr Rowley; — Colonel Sharp, carnelian, etc.

BIBLIOGRAPHY. — Raspe, *Tassie's Gems*, 1791.

L. FORREK. — *Biographical Notices of Medallists*. VII

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**BEMMETEAU, ISAAC DE** (*French*). Mint-engraver at Amiens, 1501-1502, and Tournai, 1502-1504.

**BEMME, ADRIAAN JANSZON** (*B.D.M.*, Vol. I, 1904, p. 161). Goldsmith, Chaser, Seal- and Medal-engraver; died on 1. February 1831. Awarded a Prize of 8 Ducats in 1822 by the Nederl. Huishoudelijke Maatschappij of Haarlem. His medals include: Memorial medal of Pieter Adriaansz van der Werff; — Desiderius Erasmus; — Hermannus Boerhaave; — Memorial medal of J. Nieuwenhuizen, founder of the Society 'Tot Nut van't Algemeen', 1801; — Battle of Quatre-Bras, 1815; — Tercentenary of the Reformation, 1817; — Memorial medal of the Widow of Prince Willem V., 1820; — Large and Small Prize medals of the Society 'Hierdoor tot Hooger' of Rotterdam; — Dr Edw. Jenner; — Floods in Holland, 1825, etc.

Some of the medals I have given formerly to Johannes Adriaanszoon Bemme belong apparently to Adrian J.

BIBLIOGRAPHY. — F. Alvin, in *Dr Thieme's Allgem. Künstler-Lexikon*, III, p. 285.

**BEMME, JOHANNES ADRIAANSZON** (*B.D.M.*, Vol. I, 1904, p. 161). Engraver, born at Rotterdam, 5. September 1775, died at The Hague, 15. September 1841. Removed to The Hague after the death of his father in 1831. Haverkorn v. Rijsewijk states that although this artist is said to have engraved medals, like his father, he has not met with his initials on any.

**BÉNARD, RAOUL RENÉ ALPHONSE** (*French*). Contemporary Sculptor and Medallist, born at Elbeuf; pupil of Chaplain. At the Paris Salon, 1908, he exhibited three medals: Orlion; — Elegy, etc. By him is also a Portrait-medal of the famous biologist G. Mendel († 1884), struck on the occasion of the IV. International Congress of Horticulturists, Paris, 1911, edited by Philippe de Vilmorin.

**BENDORFF, H.** (*Germ.*) Engraver's signature on a medal of Capt. Otto Weddingen; Naval engagement near the Hook of Holland, 22. September 1914.

**BENEDETTI, MATTEO DEI** (*B.D.M.*, Vol. I, 1904, p. 162). Died in 1532, and not 1523 as previously stated.

**BENET, EUGÈNE PAUL** (*B.D.M.*, Vol. I, 1904, p. 162). At the Salon of 1890 this artist exhibited a Portrait-medallion in bronze: Eva Bénédite; — 1892. M<sup>lle</sup> Henriette Bayle, etc.

**BENLLIURE Y GIL, MARIANO** (*Span.*). Contemporary Sculptor and Medallist, born at Elgrao de Valencia in 1862. He studied in

Madrid and Rome; award Second Prize at the Madrid Exhibition, 1884. At the age of eleven he executed an equestrian statue of Alfonso XII. Among his best known works may be mentioned : Un tipo de gitano Andaluz; — Retrato del Marques de Heredia; — Estatua del poeta Ribera; — Al Agua; — Un accidente, for which he received a medal of the second class in 1884; the monument of Lieutenant Ruiz at Madrid; a monument of Isabel the Catholic and Christopher Columbus for the City of Grenada; and a statue representing Agriculture for the monument of the Marquis de Larios at Gayarre; — Medal of the Fine Art Exhibition in Madrid, 1915.

At the New York International Medallic Exhibition, March 1910, the artist exhibited the following medallic productions : Alfonso XIII., Coronation medal, 1902; — Santiago Ramón y Cajal; — Al Dr. Ramón y Cajal; — Al pintor Sorella; — Captain-general Arsenio Martinez Campos; — Exposicion Regional Valenciana, 1909; — Felipe IV.—Alfonso XIII.

**BENNETT, G. F.** (*B.D.M.*, Vol. I, 1904, p. 163). Exhibited at the Royal Academy : 1837. Head of Ajax. Impression of an intaglio; — 1841. The trusty servant. From crystal die; — 1843. The hunter at large; die; — “ God tempers the wind, etc.”; — 1845. Alice Hawthorn, etc.

**BENOIT, MICHEL** (*B.D.M.*, Vol. I, 1904, p. 163). Mint-master at Marseilles, 1591-1592.

**BENOIST, PIERRE** (*French*). Mint-engraver at Bourges, *circ.* 1515.

**BENTELLI, DONNINO** (*B.D.M.*, Vol. I, 1904, p. 164). Die-engraver, Medallist, Mint-master, Mechanical engineer and Designer, born at Piacenza on 21. January 1807, died at Parma on 22. April 1885. He spent the first part of his life in Piacenza, where he was educated at the Istituto Gazzola, but about 1844 he settled at Parma. On the reconstitution of the Parma Mint he was appointed Mint-master and Engraver, a post which he filled under Marie-Louise of Austria, Louise Marie of Parma and her son Robert of Bourbon (1854-1859). The Mint was closed in 1869, but Bentelli held a Professorship at the Academy of Fine Arts of Parma to the end of his life.

This artist distinguished himself greatly as an inventor of mechanical appliances, in connection with the mint machinery as well as other industrial enterprises.

Juillerat informs us that Bentelli was commissioned in 1844 to execute the following medals : Erection of the new Penitentiary at Parma; — Institution of the Sisters of Charity at Parma; — Street of Borgo San Donnino di Bagni di Fabiano, etc., and among later

works I have noted: Marriage of Charles III. of Bourbon; — Cholera Epidemics at Parma, 1855; — Correggio; — Victor Emmanuel II, 1861; — Giuseppe Verdi, 1872 (engraved at the time of the composition of *Aida*); — Comm. Prof. Paolo Toschi, director of the Parma Galleries and Schools of R. Academy of Fine Arts; — Robert I. and his mother the Regent Louise-Marie of Bourbon; — Romagnosi, etc.

Bentelli cut the dies for the coinage of Parma, issued during his tenure of office (a collection of which exists in the R. Museo at



Parma). Among these I might notice Pattern 1, 3 and 5 Centesimi in copper, with bust of Charles III., and sketches for 10 and 20 Centesimi in billon, Half, One and Five Lire in silver, and Twenty Lire in gold, which on account of the tragic death of Charles III. were never coined.

In 1858 the engraver produced the 5 Lire Scudi of the youthful Robert in conjunction with his mother the Regent Louise-Marie of Bourbon, of which only 470 specimens were issued. From Mint Records we learn that in the same year Bentelli executed work for the Turin Mint, and from 1860 onwards he was entrusted with various orders by the Bologna Mint, where he was invited to accept the office of Engraver, an honour which he however declined.



Patterns by Bentelli for Coins of Parma.

*Nota del lavoro eseguito e spese fatte dal sottoscritto per ordine di Sua Eccellenza il Sig. Ministro delle Finanze degli Stati Parmensi*<sup>1</sup>.

*Dal dicembre 1858 al 22 aprile 1859.*

1. Fatto sei conii col ritratto del Sovrano e della Reggente ed attorno la leggenda “ <i>Roberto I° D. di Parma Piac. ecc. e Luisa M. di Borbone Reggente, 1859</i> ”.	L.	300	»
2. Eseguiti altri sei conii collo stemma dello Stato e colla epigrafe “ <i>Deus et Dies. Lire 5</i> ”. Da servire per coniare i pezzi da lire cinque. ....		300	»
3. Un punzone ed una matrice da servire per i conii collo stemma. ....		250	»
4. Una matrice pei conii col ritratto. ....		200	»
5. Importo di trentasei tasselli “ <i>acciaio fuso</i> ”, spediti in tre volte dal Signor Tommaso Battilana, Direttore della R. Zecca di Torino, come da lettera unita. ....		254	40
6. Trasporto, assegni per spese e dazi dei tasselli precedenti. ....		28	90
7. Rimborso per affrancazione di 11 lettere spedite a Genova e Torino ai Direttori Signori Battilana e Parodi, e per tassa postale di 9 altre lettere ricevute dai precedenti Signori. ....		6	»
Totale. ....	L.	1.339	30

Parma, 23 aprile 1859.

Donnino Bentelli.

BIBLIOGRAPHY. — St. Lottici, in Dr Thieme's *Algem. Künstler-Lexikon*, III, p. 353. — H. Juillerat du Rosay, *Donnino Bentelli*, Numismatic Circular, 669-681, 1915.

**BENTHAM, PERCY G.** (*Brit.*). Contemporary Sculptor and Medalist, by whom I have seen a Memorial Medallion of the Rev. Edmund C. Bruce, erected in St. Paul's Church, Wimbledon — exhibited at the Royal Academy, London, 1915.

**BENTHEM, PHILIPPE VAN** (*Flem.*). Mint-master in Brussels, 1584-1585.

**BEQUÉ, FERDINAND** (*French*). Contemporary Gem-Engraver, born in Paris; pupil of Ponscarne. Amongst his best works are: 1883. Four sardonyx intaglios: Love; — Head of Minerva; — Le Chant du Départ; — Vestalin, after Rude; and Portrait-medallions (4).

1. Dottore Antonio Lombardini.

**BER, FRANÇOIS ANTOINE** (*B.D.M.*, Vol. I, 1904, p. 164). The medal of M<sup>me</sup> Victorine Grinfeld is dated 1845, not 1848.

**BÉRAN, LAJOS** (Louis) (*Hung.*). Contemporary Medallist, born at Budapest in 1882, where he was educated. In 1906 he was awarded the First Prize by the Fine Arts and Industrial Exhibition of Budapest for their official Medal, and in the same year he obtained the gold medal at Milan. His plaquettes include Portraits of Dr Semmelweiss, and Minister Trefort. K. Lyka, in *Dr Thieme's Allgem. Künstler-Lexikon*. His signature occurs also on a commemorative plaquette of the 40<sup>th</sup> yearly Trooping of the Colour of the First Royal Hungarian Honvedregiment in Ofen, 1909; — 1910. Camillo Fittler, 50 × 80 mill.; — 1910. Jenő Cserhati, 50 × 80 mill.; — Portrait-plaquette of Count Stephan Tisza, 1914-1915; iron 80 × 55 mill., etc.

**BÉRARD, JEAN** (*French*). Goldsmith of Tours, Engraver of seals and jetons, *circ.* 1548-1554.

**BÉRARD, LOUIS** (*French*). Contemporary Sculptor and Medallist, born in Orleans; pupil of A. Millet, and Moreau-Vauthier. At the Salon of 1904 he exhibited a frame containing four Portrait-medallions; — 1905. M<sup>lle</sup> E\*\*\*; — M<sup>me</sup> J. M\*\*\*; — 1906. Four Portrait-medals; — 1907. Four Portrait-medals; — 1908. Twenty-two Portrait-medals and Plaquettes; — 1909. Four Portrait-medallions; — 1910. Four Portrait-medallions in plaster, etc.

**BÉRARD, PIERRE** (*French*). Mint-master and Engraver at Tours, after 1434.

**BERCHINET** (*French*). Bronze Caster of the seventeenth century. The Louvre Museum possesses a signed Portrait-medallion in bronze of Louis XIV. by him, dated 1672, and another was formerly in the Soret Collection in Paris. *Vide* Champeaux, *Dictionnaire des fondeurs*, p. 104.

**BERCHS, C. R.** (*Austr.*). A Viennese Medallist, who was working about 1730. By him is a medal of Count Karl Gust. Tessin (Swedish ambassador in Vienna), after a model in wax by R. Richter. Domanig, *Die deutsche Medaille*, n° 407.

**BERCKEL, THÉODORE EVERARD VAN** (*Dutch*). Goldsmith and Medallist, born in Hertogenbusch, on 24. December 1708, the son of Théodore Gaspard van B.; died there on 11. March 1770. Father of Théodore Victor van B. No medals are yet known by him, but he is said to have engraved numerous jetons of Hertogenbusch. A. de Witte, in *Gaz. numism.* (Bruxelles), X, p. 60.

**BERCKEL, THÉODORE GASPARD VAN** (*Dutch*). Goldsmith and Medallist, born in Cologne on 24. July 1680, died at Hertogenbusch on 25. January 1734. He is said to have cut dies for numerous Jetons of Hertogenbusch.

**BERCKEL, THÉODORE VICTOR VAN** (*B.D.M.*, Vol. I, 1904, p. 164; Vol. VI, p. 192). A full account of this clever Medallist's life and works from the pen of M. Alphonse de Witte has been published in *Gazette numismatique* (Bruxelles), 1904-5. Mint-engraver at Brussels, 1776-1794.

**BERDOLF, JAKOB** (*B.D.M.*, Vol. I, 1904, p. 168). Mint-engraver at Hall in Tyrol, and Ensisheim in Alsace; then Mint-master at Hall, 1586-† 1601. He was born in 1545.

**BERESFORD, S.** (*Brit.*). Sculptor of the second half of the nineteenth century. By him is a Panel, bronze, chased, representing a group of the Virgin and Child (after Donatello), which is now in the Victoria and Albert Museum, since 1867.

**BÉREST, JEAN** (*French*). Engraver of jetons, at Paris, *circ.* 1680.

**BERG, I. H.** (*Germ.*). Mint-master at Rostock, 1750-1778.

**BERG, PETER** (*B.D.M.*, Vol. I, 1904, p. 168). Died between 1734-37. A Line-engraver, of the same name (Portrait of Princess Hedwig Sophie, 1735) was possibly his son.

By him are further: Transfer of the fortress of Tönning to the Danes on 8. February 1714 (**P. BERG. F.**).

**BERGER, JOHANN KASPAR** (*Germ.*). Seal-and-Die-engraver at Nuremberg, *circ.* 1770-1790. Zahn, *Jahrbücher für Kunstwissenschaft*, I, 250.

**BERGER, STEFFEN** (*Germ.*). Die-sinker at Wernigerode, 1674.

**BERGERON, ÉTIENNE** (*French*). Mint-master in Paris, 1556-59: star in crescent, 1553: **EB** in monogram (Monnaie du Moulin).

**BERGERON, JACQUES** (*French*). Mint-master at Dijon in 1541: letter **B**; 1543: **JB** in monogram.

**BERGERON, PIERRE** (*French*). Mint-master at Bourges, 1553: letter **P**.

**BERGHAUSER** (**BERCKHAUSER**, **BERKHAUSEN**, **BERCKHUSEN**), **HIERONYMUS** (*B.D.M.*, Vol. I, 1904, p. 166). Goldsmith,

Medallist, and Engraver, born in 1567 in Lüneburg, but a resident at Nuremberg from about 1590. Interesting information on the work of this artist will be found in Th. Hampe's art. in *Dr Thieme's Allgem. Künstler-Lexikon*, III, p. 403.

**BERGMANN, OSCAR** (*B.D.M.*, Vol. I, 1904, p. 169). Additional works by this Medallist: Marriage of Crown Prince William of Prussia with Princess Victoria of Schleswig-Holstein, 1881; — First General Veteran Festival at Hamburg, 1883; — 90<sup>th</sup> Birthday of Field Marshal Count Moltke, 1890; — Memorial Medals of Moltke, 1891; — Inauguration of the commemorative monument of the Franco-German War at Altona, 1880; — Fourth Athletic Fête at Altona, 1881; — Visit of William I to Hamburg and Altona, 1881; — 10<sup>th</sup> Anniversary of the Hamburg-Altona Horticultural Society, 1882; — Popular Luther festival at Altona, 1883; — Pilgrimage to Friedrichsruhe in honour of Prince Bismarck, 1893; — Similar medal, 1895; — Fourth centenary of the Battle of Hemmingstedt, 1900; — Imperial manœuvres at Altona, 1890; — Ornithological Society of Schleswig-Holstein; — Ornithological Society "Fauna" of Kiel; — Visit of William I to Kiel, 1881; — First Provincial Fête of Schleswig-Holstein Veterans, 1884; — Foundation of the Kiel Canal, 1887; — Opening of the Kiel Canal, 1895; — First Industrial Exhibition at Wandsbeck, 1879, etc.

**BERLINQUE, JOSEPH** (*Portug.*). Mint-master at Bahia, 1694.

**BERNABE, FELICE ANTONIO MARIA** (**FELIX**, *B.D.M.*, Vol. II, p. 84 and Vol. I, 1904, p. 125). Raspe mentions the following gems by this Engraver: The Procession of a phallus under a canopy, on a triumphal car preceded by Bacchants, Fauns and Cupids, intaglio in carnelian; — Cupid embracing Psyche, chalcedony; — Bust of a Prelate; — Roman head (signed: **BHPNABH ΕΠΟΙΕΙ**), etc.

Bernabe was born at Florence on 27. July 1720. He learned drawing under F. Bombici, modelling under J. Fortini, and gem-engraving under F. Ghingi. His most important cameo represents a bust of the dying Alexander the Great, and his intaglios, Bust of Homer, and another of Antonius, are considered among his best works.

**BERNARD, ÉTIENNE** (*French*). Goldsmith of Cambrai, *circ.* 1676-1682, who engraved medals and tickets, amongst others three Portrait-medals of Louis XIV. (1680-1681).

**BERNARD, JEAN** (*B.D.M.*, Vol. I, 1904, p. 171). *Dr Thieme's, Allgem. Künstler Lexikon*, III, p. 433 disputes the existence of a Medallist of that name. My information rests on Franks and



Grueber's *Med. Illustr.*, II, p. 720, but I should feel inclined to consider that the compilers confused the initials, and that the medals ascribed to Jean, should in reality belong to Thomas B., as, for instance, those of the Paris General Hospital, 1656, and Battle of Villa Viciosa, 1710.

**BERNARD, LOUIS** (*B. D. M.*, Vol. I, 1904, p. 172). At the Salon of 1897, this artist exhibited a medal entitled: "Atelier d'armes"; — 1899. Interior of a ship, medal, etc.

**BERNARD, SAMUEL** (*French*). Director of the Cairo Mint under the French occupation, 1798.

**BERNARD, THOMAS I.** (*French*). Engraver to the King; executed, amongst others, a Portrait-medal of Lefèvre de Caumartin, 1622, and another of Louis XIII., 1628, signed: **T. BERNARD F.** He worked *circ.* 1622-1665.

**BERNARD, THOMAS II** (Vol. I, 1904, p. 172). This engraver was received at the Royal Academy of Painting, 1700, for which he made a seal.

Rondot and De La Tour mention the following medals by this artist: Cardinal de Bérulle, 1677; — Colbert, 1683; — Chancellor Le Tellier, 1683; — Le Brun, 1684; — Philip V., King of Spain, 1701, etc. which are signed: **T. BERNARD F.**, or **T. B. F.**, or **T. B.** in monogram. Other medals by him are: 1704, Jean Paul Bignon, Abbot of St. Quentin, *Æ.* 41; — 1712, *R.* of a medal to Joseph Clement, Archbishop of Cologne, *Æ.* 43.

Thomas Bernard cut dies for the coins of Louis XIV., as for instance the Ecu aux trois couronnes, which bears his signature: **T. B.** and the date, 1709. He died on 23<sup>rd</sup> April, 1713.

BIBLIOGRAPHY. — Rondot and De La Tour, *op. cit.*

**BERNARD, THOMAS III.** (*French*). Mint-engraver at Caen, *circ.* 1693.

**BERNART** (*French*). Mint-engraver at Toulouse, *circ.* 1356-1357.

**BERNART, LOUIS** (*French*). Mint-engraver at Romans, *circ.* 1520-† 1522.

**BERNARDI DA CASTELBOLOGNESE, GIOVANNI** (*Ital.*). (*B. D. M.*, Vol. I, 1904, p. 173). Dr Bode describes the following Plaques by this clever artist: Isaac meeting Rebecca; 54 × 46 mill.; signed: **IO. BER. F.**; — Judith; oval; 36 × 28 mill.; — Adoration of the Shepherds; oval; 88 × 68 mill.; — Another; circular, 67 mill.; — Another; 107 × 72 mill.; — Adoration of the Wise Men; 98 × 68 mill. (*Mol.*, n° 261); — Christ and the Centurion of Caper-

naum; circular, 83 mill.; — The Scourging of Christ; oval, 85 × 65 mill.; — Crucifixion of Christ; circular; 88 mill.; signed: **IO. BAT. LVCRINVS. F.**; — Resurrection of Christ; oval, 85 × 65 mill.; signed: **IO** (Mol., n° 316?); — Jupiter; oval, 36 × 30 mill. (Mol., n° 318); — Neptune; oval, 79 × 65 mill.; signed: **IOAN?**; — Another; oval, 35 × 28 mill. (Mol., n° 319); — Apollo; oval, 35 × 28 mill. (Mol., n° 324); — Vulcan; oval, 32 × 25 mill.; — Mercury; oval, 32 × 27 mill. (Mol., n° 323); — Diana; oval, 35 × 28 mill. — Venus; oval, 32 × 26 mill. (Mol., n° 325); — Leda and the Swan; oval, 36 × 29 mill. (Mol., n° 585); — Mars and Venus; oval, 52 × 38 mill. (Mol., n° 321); — Another, oval, 66 × 54 mill.; — Another; 49 × 32 mill.; — Mars, Venus and Cupid; oval, 32 × 28 mill. (Mol., n° 320); — Venus in Vulcan's forge; oval, 47 × 32 mill.; — Another; oval, 36 × 29 mill.; — Bacchanalian scene; oval, 95 × 113 mill.; signed: **IOANNES. DE BER.**; — Galathea; oval, 59 × 50 mill. (Mol., n° 289); — Prometheus; oval, 69 × 92 mill.; — signed: **IOVANES. B.**; — The Rape of Ganymede; oval, 68 × 92 mill.; — Phaëton; oval, 50 × 38 mill.; — Another; oval, 40 × 48 mill.; — Another; oval, 54 × 45 mill.; — Fall of Phaëton; oval, 90 × 67 mill.; signed: **IOANE. F.** (Mol., n° 327); — Another; oval, 64 × 54 mill.; — Another; oval, 42 × 31 mill. (Mol., n° 747); — Another; circular, 39 mill.; — The Rape of Dejanaira; oval, 69 × 90 mill.; signed: **IO** (Mol., n° 331); — Another; 131 × 86 mill.; — Rape of Helena; oval, 41 × 51 mill.; — Rape of the Sabine women; oval, 66 × 76 mill.; signed: **IOAN. DE CASTRO. BON.** (Mol., n° 334); — Fight between the Horatii and Curiatii; oval, 67 × 75 mill.; signed as last; — Fighting Gladiators; 74 × 108 mill.; — Another; oval, 41 × 48 mill.; — Heroism of Scipio; oval, 32 × 45 mill.; — Another; oval, 46 × 57 mill.; signed: **IO. BER. F.** (Mol., n° 341); — Assassination of Caesar; oval, 54 × 74 mill.; — The Justice of Brutus; oval, 52 × 70 mill. (Mol., n° 299); — Fight of Amazons; oval, 113 × 93 mill.; signed: **IOANNES. DE. BERNARDI.**; — Fight between Horsemen; oval, 58 × 68 mill.; signed: **IO. BE.**; — Buffalo Hunt; oval, 68 × 85 mill.; — Another; oval, 48 × 58 mill.; — Fight with wild beasts; oval, 39 × 46 mill.; — Boar Hunt; oval, 86 × 103 mill.; — Time; oval, 60 × 120 mill. (Mol., n° 317); — Allegorical Figure, OVE IO VEGGIO ME STESSO EL FALLIR MIO; oval, 51 × 43 mill. (Mol., n° 343); — Chastity; oval, 41 × 33 mill.; — Amorous Pair; oval, 60 × 46 mill.

Most of these are in bronze, some in lead.

In the Art of Bernardi are further: Crucifixion of Christ; circular, 72 mill.; — Venus carried by a swan; oval, 32 × 40 mill.; — Leda and the Swan; oval, 49 × 42 mill.; — Amorous

Pair; oval,  $41 \times 35$  mill. (Mol., n° 129); — Female Bust; circular, 32 mill.

BIBLIOGRAPHY. — Bode, *Die italienischen Bronzen*, 1904.

**BERNHART** (*Swiss*). Seal-engraver at Basle, *circ.* 1472.

**BERNIER, FRANÇOIS** (*B.D.M.*, Vol. I, 1904, p. 175). Medallist, and Mint-engraver in Paris, *circ.* 1774-1794. In 1791 and 1793 he submitted Pattern coins to the Coinage Committee. He also engraved medals and jetons, among these, a Jeton of French Guyana (Zay, p. 84; Florange, *Armorial*, etc., n° 1249; Hennin, 292) and another of the States of Arbois; also: Jeton of the Lead mines of Piègue, Curban and Arzillier, signed **F. B.** (*Circ.* 1791).

**BERNSEE, JOSEPH** (*B.D.M.*, Vol. I, 1904, p. 175). Born in 1802, died 14. August 1849; Mint-engraver in Vienna and Carlsburg, 1824-1842. Among his medals is one of Johann Nepomuk Ritter von Dickmann Secheran.

**BERRY, WILLIAM** (*B.D.M.*, Vol. I, 1904, p. 176). Seal- and Gem-engraver in Edinburgh, *circ.* 1730-1783, by whom I have seen the following gems: Two cows, one of them lying down, chalcedony; — Head of Mary, Queen of Scots; — Head of Cromwell (signed: **BERRY F.**); — William Hamilton, Scotch poet; — Portrait of a Lady, etc.

**BERTAULT, CHARLES** (*French*). Contemporary Sculptor, born at St. Amand-de-Vendôme (Loir-et-Cher); pupil of Lequien fils. At the Salon of 1883 he exhibited a Portrait-medal in bronze of Cardinal Czacki; — 1884. Portrait-medal of F. Barbedienne; — 1885. Various medals; — The Holy Family, after Botticelli; — 1888. The Holy Family (two medals, and a bas-relief); — 1914. Portrait of H. M. Czar Nicholas II, etc.

**BERTHAUD, VINCENT CAMILLE** (*French*). Founder of Lyons, born in 1698, died 5. February 1756. He modelled and cast a medal commemorating the Jubilee of 1734.

**BERTHIER** (or **BERTIER**) **LOUIS** (*B.D.M.*, Vol. I, 1904, p. 176). In 1597 this artist produced a silver-gilt Portrait-medal of Henry IV. Cf. N. Rondot, *Les Médailleurs et Graveurs de monnaies*, etc., 1904, 244.

**BERTINET, (or BERTINETTI), FRANCESCO** (*B.D.M.*, vol. I, 1904, p. 176). This artist was born at Ostia, near Rome, and died in Rome after 1706. He was an excellent musician and a clever Sculptor and Medallist.

Bertinet is the author of large cast Portrait-medallions in bronze

of Louis XIV. (*illustrated*); — Maria Theresia; — Fouquet, signed : **BERTINET. I DEC.** 1665); — Docteur Jacques de Sainte-Beuve († 1677); — Abbé\*\*\* (in Cabinet of M. Malebranche, at Bernay, in 1891), etc.



Portrait-medallion of Louis XIV. (reduced  $\frac{3}{4}$ ), by F. Bertinet.

One of the Louis XIV medallions, dated 1673 is signed : **AVRY ET BERTHINET.**

The period of Bertinet's activity extends from *circ.* 1653 to 1686.

BIBLIOGRAPHY. — Rondot and De La Tour, *op. cit.* — *Letter from Samuel C. Brooks, 27 St. John's Place, Brooklyn, N. Y., who owns the Louis XIV. medallion illustrated here.*

**BERTOLDO DI GIOVANNI** (*B. D. M.*, vol. I, p. 176). Prof. Bode ascribes the following Plaquettes to this artist : Hieronymus ; — Triumph of Love ; circular, 93 mill. ; — Bellerophon killing the Chimaera ; 95 × 94 mill.

Confer Prof. Dr Bode's article on Bertoldo's medals in *Florentine Sculptors*, 1908.

**BERTRAND, ARTHUS ET BÉRANGER** (*French*). A Paris firm of Publishers of Medals, Decorations, etc. They have edited various artistic medals, Agricultural and other Prize Medals, Mining jetons of Ostricourt-Oignies and others. A Jubilee Medal, 1884, of Ludger Duvernay, founder of the Association of St. John the Baptist at Montreal, 1834, is signed : **BERTRAND.**

**BERTRAND, M<sup>lle</sup> CHARLOTTE EMILIE STEPHANIE** (*French*). Contemporary Sculptor, born in Paris; pupil of Frémiet, Valton, and Peter. At the Paris Salon of 1907 she exhibited Plaquettes in silver representing Horses, Dogs, Bull, etc.

**BÉRY, EDOUARD JEAN BAPTISTE SEPTIME** (*B. D. M.*, vol. I, 1904, p. 178). By this artist is also : 1886. Portrait of M. Cadot, shell cameo.

**BESCHER, AUGUSTE** (*B. D. M.*, vol. I, 1904, p. 179). Florange calls him a Publisher of medals, and his name occurs as **A. BESCHER ÉDITEUR** on a Mining jeton of Vicoigne and Nœux (arr. of Béthune), struck at the Paris Mint in 1866. He was the successor of Honoré de Longueil, and his business still exists, Rue du Pont-de-Lodi, 5, Paris. He was born 15. March 1841. Bescher Senior died in Paris, and his son, who succeeded him, died about 1905. By him is also a medal of the Ecole d'accouchement de la Haute-Vienne, and another on Vaccination, Dep<sup>t</sup> de l'Eure (signed : **BESCHER**).

BIBLIOGRAPHY. — J. Florange, *Essai sur les jetons et médailles de mines*, 1904.

**BESOLT (BESELT), ALBRECHT** (*B. D. M.*, vol. I, 1904, p. 179). Seal-engraver at Nuremberg; son of Matthäus Ludw. B.; died in early years in August 1769. He is said to have worked also as a Medallist.

**BESOLT (BESELT), JOHANN CHRISTOPH** (*Germ.*). Seal and Coin-engraver at Nuremberg; he is mentioned between 1740-1750 among the Masters in his profession. *Vide* Zahn, *Jahrbücher für Kunstwissenschaft*, I, 250.

**BESOLT (BESELT), MATTHÄUS** (or **MATTHIAS**) **LUDWIG** (*Germ.*). Belt-maker, and Engraver of seals and armorial bearings at Nuremberg, 1740-1770.

**BESSAIGNET, ISIDORE** (*B. D. M.*, vol. I, 1904, p. 180). Son-in-law of the Engraver Levêque and brother-in-law of Bouvet, Mint-engraver to Napoleon III. He was born at Toulouse, 20. March 1811 and died in Paris, 14. January 1885. He published various medals, and also Mining jetons of Aniche, etc.

His signature occurs also on a medal : Verein Deutscher Aertzte, Paris.

**BESSON, CLAUDE** (*French*). Mint-master at Lyons, 1500-1509; distinctive mark, annulet between the fleur-de-lys and **LVDOVICVS**.

**BEST, W. R.** (*Brit.*). Medallist; exhibited at the Royal Academy in 1827 an Impression from an intaglio.

**BETTS, A. E.** (*Amer.*). Contemporary Die-sinker, by whom is a medal on the Dedication of the Masonic Temple, Waterbury, Conn.; signed on obv. **A. E. BETTS, 32° FECIT** and on rev. **A. E. B. FECIT**.

**BEUTHER, ISAAK** (*Germ.*). Mint-warden at Stolberg, 1572-1574.

**BEVEREN, MATHIEU VAN** (*Flem.*). Mint-engraver at Antwerp, 1670-1685.

**BEVERHAUS** (*Germ.*). This signature occurs on a cast medallion commemorating the Tercentenary of the Reformation at Flensburg, 1826 (Chr. Lange, *Sammlung schleswig-holsteinischer Münzen und Medaillen*, II, Berlin, 1912). *Vide* **BEYERHAUS**.

**BÉVILLE, PAUL JULES ALBERT** (*B. D. M.*, vol. I, 1904, p. 183). At the Salon of 1904 this artist exhibited a frame containing eleven medals in silver and silver-gilt; also a medallion representing Prince, a fisherman of Ligny-le-Châtel; and amongst his earlier works are: 1896. M<sup>me</sup> R. de F\*\*\*; — Dr Emery des Brousses; — A Cente-



Alexandre Baudot.

nary; — M. A. B. L.\*\*\*; — 1897. Dr Riché; — Georges; — Victor Béville; — 1899. Father Antoine; — M<sup>me</sup> A. T\*\*\*; — 1908. Seven medals, among which Louis Victor Baillot, the last French survivor of Waterloo, 1896; — Alexandre Baudot, the bugler of the Retreat from Malakoff (*illustrated*), etc.

**BEYENBACH, W.** (*B. D. M.*, vol. I, 1904, p. 183). Owner of a Private Mint at Wiesbaden, 1888-1898, but not himself an Engraver. The medals he issued were cut by Die-sinkers on commission. His works went over to the « Wiesbadener Metallwarenfabrik. Gravier- und Münzanstalt », purchased by Ferdinand Hofstätter of Bonn in July 1907; and transferred there.

By him are further: Inauguration of the Kaiser William Monument at Cologne, 1897; — Proclamation of the German Empire at Versailles; memorial medal, 1896; — Commemorative Monument of the Franco-German War at Düppel, 1890; — Imperial Manœuvres at Flensburg, 1890, etc.

**BEYER** (also **PEYER**), **JUSTIN** (also **JOHANN DE**) (*B. D. M.*, vol. I, 1904, p. 183). Ad. Flury in *Schw. Kstlr-Lex.*, *Suppl.* p. 33 gives further information concerning this Engraver. He was christened on 9. November 1671 in St. Peter's Church, Basle; married on 4. May 1696 to Elisabeth Baltier, by whom he had two daughters. May have settled in Berne about 1699. In 1701 he cut dies for the 5 and 6 Ducat pieces; 1707 was entrusted with the issue of 'Presentation' or 'Gnadenpfenninge', after the designs of the painter J. R. Huber. They were intended as a reward to the Venetian resident Bianchi for his services in bringing about an alliance between Zurich, Berne and Venice; for this work he received on 4. August 1708 400 livres (*Haller*, n° 744). For the dies of the medal commemorating the Victories of Bremgarten and Vilmergen (*H.*, n° 99) the engraver was paid 234 livres. In 1716 he cut two new medium and small State Seals, for 300 livres, and in 1717 the large one, for 460 livres.

Justin de Beyer was also responsible for the dies of the episcopal 5 Batz pieces of Basle. *Haller* n°s 1421, 1477, 1480, 1487, 1488, 1493, 1500, 1501 and 1502 testify to the artist's activity after his return from Berne to Basle; they are all signed: **D. B.** or **I. D. B.**

The rare Double Thaler of Berne, dated 1728, and the large commemorative medal of the Victories of Vilmergen and Bremgarten are also by him.

The Berne Historical Museum preserves two seals signed **D. B.** of Joh. Anthoni Tillier, and Franz Ludwig von Graffenried. There are also line-engravings by him.

For his services De Beyer was appointed to the office of steward of Gnadensthal Convent at Basle. He was buried in St. Peter's on 17. November 1738. After his death, his wife and daughters returned to Berne.

*Cf. also* M. A. Ruegg-Karlen, *Basler Münzmeister, Stempelschneider und Medailleure*, Rev. suisse de numismatique, 1915. This numismatist ascribes to Beyer the following coins of Basle: Undated

Double Thaler (*Ewig*, n<sup>os</sup> 128 and 129; signed on R $\mathcal{L}$  **IDB**); Undated Thalers (*Ewig* 191, signed **DB** on either side; *Ewig* 198, with **IDB** on R $\mathcal{L}$ ; *Ewig* 199, with **DB** on obv. and **IDB** on R $\mathcal{L}$ ; *Ewig* 200, with **IDB** on either side, and *Ewig* 201, with **IDB** on R $\mathcal{L}$ ; *Ewig* 300, with **DB** on R $\mathcal{L}$ ) and Undated Quarter Thaler (*Ewig* 366, with **DB** on obv.).

A medal of Baron Geymüller (*Ewig* 702) is signed **IB**.

**BEYERHAUS, FR. LUDWIG** (*B.D.M.*, Vol. I, 1904, p. 184). Medallist and Gem-engraver of the early part of the nineteenth century. In 1808 he exhibited at the Academy a number of Portraits modelled in wax, including King Fred. William III. of Prussia and Queen; — Napoleon; — General Clarke, etc.; 1828. Impression, of seals and gems. Soon after that time he appears to have worked in conjunction with his brother, as in 1832 and 1834 the two brothers "Gebrüder Beyerhaus" exhibited gems at the Academy. The medal of Dr Chr. F. Schaele (1752-1824) which I have mentioned before is no doubt by one of the brothers. *Vide* Dr Thieme's, *Allg. Künstler. Lexikon*, III, p. 570.

**BEYRER, ERNEST** (*Germ.*). Contemporary Sculptor and Medallist residing in Munich. At the Brussels Salon International de la Médaille, Universal Exhibition, 1910, he exhibited a Portrait-plaquette, silver cast, of Elizabeth Beyrer, 1900.

**B. G.** (*Brit.*). Initials of an Engraver of a Marriage medal of George III and Queen Charlotte.

**BIARROTH** (or **BIARROTE**), **ETIENNE DE** (*French*). Mint-master at Bayonne, 1618-23.

**BIBLIA** (*Ital.*). Engraver at the Mint of Naples under Philip IV. A Carlino of 1624 is by him; it bears on either side two concentric circles inscribed **G. IO** and **C. V**, which were intended to prevent the clipping of the coins.

**BIANCHI, IGNAZIO** (*B.D.M.*, Vol. I, 1904, p. 185). Additional medals by this artist: 1854. Interior of St. Peter's,  $\mathcal{R}$ . (43 mill.).

**BIDAU, NICOLAS** (*B.D.M.*, Vol. I, 1904, p. 185). Sculptor and Medallist, born in Rheims in 1622, died at Lyons on 17. November 1692. Settled at Lyons in 1647, and was appointed in 1680 "Sculpteur du roi". He also worked as a Sculptor for various churches, monasteries, and private buildings of Lyons, including the Hôtel de Ville. *Vide* S. Lami, in Dr Thieme's *Allgemeines Künstler Lexikon*.

**BIE, JACQUES DE** (*Flem.*). Mint-master in Brussels, 1612-13.

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**BIELINSKI, WITOLD** (*Austr.*). Contemporary Sculptor and Medalist of Cracow. His full name occurs on a Portrait-medal of Peter Skarga ; — Count Potocki ; — Centenary of the Polish statesman and reformer Hugo Kollataj, 1912, etc.

**BIENER, CHRISTOF** (*Germ.*). District-warden of Upper Saxony, 1593-1615.

**BIESSEN, GILBERT VAN DEN** (*Flem.*). Mint-master at Vilvorde, and Louvain, 1392-1412 ; also mentioned as Mint-master of Louvain, in conjunction with André Thomas, of Malines, July 1410—March 1419.

**BIGOTEL, JEAN** (*French*). Goldsmith of Verdun, and Mint-engraver at Nancy, *circ.* 1486-1489.

**BIGOTET, RICHARD** (*French*). Goldsmith of Lyons, coöperated with Jacques Gauvain in the execution of the gold medals which were presented by the Consulate of Lyons to Queen Eleonora, the Dauphin and Chancellor Duprat, in 1533. His date is *circ.* 1529-1563.

**BILDERDIJK, WILLEM** (*B.D.M.*, Vol. I, 1904, p. 188, *Bilderdijk*). A famous Poet, Scholar, and dilettante Painter, Draughtsman and Engraver, born at Amsterdam on 7. September 1756, died at Haarlem on 18. December 1831 ; pupil of Joh. van Dregt. *Vide Dr Thieme, Allgem. Künstler-Lexikon*, IV, p. 25.

**BILLER, JOHAN DAVID** (*Germ.*). Mint-master in Dresden, 1756-1759. His issues are usually signed : **B** or **IDB**.

**BILLOT, CHARLES** (*French*). Contemporary Sculptor, born in Paris ; pupil of Barrias, Coutan, and Picard. At the Paris Salon of 1907 he exhibited several Portrait-medallions, and a Plaque, *La Mutualité*, edited by A. Godard.

**BINCK, JAKOB** (*B.D.M.*, Vol. I, 1904, p. 188). Painter, Line-engraver and Medallist, born at Cologne about 1500, died in the summer of 1569 at Königsberg. For further information on this artist's manifold activity, consult Pauli, in *Dr Thieme's Allgem. Künstler-Lexikon*, IV, 36.

**BINDER, JAKOB** (*Germ.*). Mint-master at Königstein and Nördlingen, 1567-1571.

**BINDER, PETER** (*Germ.*). Warden to the Frankfort a.-M. Council, 1623.

**BINET, PAUL** (*B.D.M.*, Vol. I, 1904, p. 189). Goldsmith ; son of Théophile Esaïe, born at Geneva on 14. Feb. 1740, died on

16. August 1817. Contractor of the Geneva Mint by agreements of 15. Oct. 1787 and 1. Oct. 1790, and in 1795 for the issue of a billon coinage; Assayer from 7. August 1792 to 22. October 1793, and in conjunction with J. P. L. Darier and Dénéria in 1793; appointed Mint Cashier on 7. February 1800. Cf. A. Choisy, *Schw. Kstlr. Lex.*, *Suppl.* 39.

**BINFIELD, W.** (*B. D. M.*, Vol. I, 1904, p. 190). By this Engraver is also a medal of H. R. H. Frederick, Duke of York to commemorate his death 1827, at the age of 51; the reverse of this medal is by H. Folkard. At the Royal Academy 1826 he exhibited Portraits modelled in wax.

**BION, PAUL LAURENT** (*B. D. M.*, Vol. I, 1904, p. 190). Sculptor and Medallist, born in Paris, 1845; pupil of the Ecole des Beaux-Arts under Jouffroy.

**BIRCH, CHARLES BELL** (*B. D. M.*, Vol. I, 1904, p. 191). Sculptor, born in London 1832, died on 16. October 1893. By him is a Portrait-medallion of Edward VII. (as Prince of Wales), 1887, cast by James Moore of Thames Ditton.

**BIRCH, THOMAS** (*Amer.*). Engraver at the United States Mint, said to have designed several of the early coins for the United States. "By him is the celebrated large Birch cent, of which there are three varieties known, and another, newly discovered by Mr. Hy. Chapman, of Philadelphia, in the collection of the late Mr. George J. Bascom of New York City. This variety differs chiefly in the reverse design, which shows a circle of pearls around the words ONE CENT, and at the bottom, between the ends of the inscription UNITED STATES OF AMERICA is found G. W. Pt. instead of 1-100, as on the other varieties of the piece.

"The striking resemblance between the heads on the cents designed by this engraver and the so-called Martha Washington half disme lead to the conclusion that the latter piece also is a sample of his workmanship," cf. *Proceedings of the American Numismatic Society*, *A. J. N.*, XLVIII, xxxv.

**BIRD, E., R. A.** (*Brit.*). Designer of a medal of the Pitt Club of Wolverhampton, the *R* representing Britannia on waves, 1813. This medal was engraved by P. Wyon.

**BIRD, GEORGE** (*Brit.*). Mint-master in Madrid, from August 1833 to February 1834.

**BIRKS** (*Canad.*). Engraver of Montreal, by whom I have seen a Medal of M<sup>c</sup> Gill University, Montreal, for ophthalmology and stology founded by Dr Thomas A. Woodruff, of Chicago, in memory of his father.

**BIS, JOSEPH FRANÇOIS** (*French*). Engraver at Douai, competed in 1776 for the post of Engraver-general of coins of the Netherlands.

**BISCHOF, ANDREAS** (*Bohem.*). Seal-engraver and Die-sinker at Prague, end of the eighteenth century.

**BISSET, JAMES** (*B.D.M.*, Vol. I, 1904, p. 192). Engraver, Painter in miniatures, journalist, poet, etc., born at Perth in Scotland 1762, died on 17. August 1832 at Leamington. He styled himself also Medallist.

**BISSINGER, GEORGES** (*B.D.M.*, Vol. I, 1904, p. 193). French Crystal- and Gem-engraver; exhibited 112 different works at the Paris Universal Exhibition 1878, comprising a large cup in crystal with Neptune and Amphitrite, executed in Renaissance style, cameos representing the Birth of Venus, a Bacchanalian procession, Peter in the prison (after Raphael), allegorical scenes, and a series of remarkable imitations of ancient, Renaissance, and eighteenth century cameos and intaglios of the Paris Cabinet des Médailles. Cf. Babelon, *Hist. de la gravure sur gemmes en France*, 1902, p. 236/7.

**BISTOLFI** (*Ital.*). Contemporary Sculptor and originator of the Italian nickel 20 Centesimi piece, of the coinage of 1908, with female bust to l. showing shoulder and holding ear of corn.

**BITTER, KARL** (*Amer.*). Contemporary Sculptor, died in 1915. Mr. R. J. Eidlitz has brought to my notice a Galvano Portrait by him of George B. Post, American architect, 1910 (Æ, 81 mill.).

**BLACHÈRE** (*B.D.M.*, Vol. I, 1904, p. 193). By this Engraver is also a medal of Napoleon I, 1840; *rev.* Urn in wreath, "Je désire que mes cendres", etc. Æ (25 mill.); not in Bramsen.

**BLANC, CHARLES SILVAIN** (*B.D.M.*, Vol. I, 1904, p. 194). Contemporary Sculptor, born at Besançon, 1863; pupil of Thomas, Carls, and Valton. At the Salon of 1905 he exhibited a Portrait-medallion in bronze, and various works of sculpture.

**BLANC, JEHAN** (*French*). Mint-master at Villefranche, 1528-1537. Distinctive mark, two annulets at the end of the legends.

**BLANC, JEHAN** (*French*). Mint-master at Villefranche-de-Rouergue, 1528: two dots on either side of ♀, and 1530: letter I.

**BLANC, JEAN** (*B.D.M.*, Vol. I, 1904, p. 194). Medallist and Mint-engraver, born in 1676 or 1677, died on 22. December 1749. He also exhibited at the Paris Salon 1738, portraits in wax of Pope Clement XII. (executed in Rome 1727) and the Russian Czar.

A medal, dated 1719, by him, on the Education of the King, *rev.* of a medal of Louis XV., Æ. (41 mill.) has recently been brought to my notice by Mr. Eidlitz of New York City.

**BLANDIN, HILAIRE** (*French*). Mint-engraver at La Rochelle, *circ.* 1490.

**BLANDIN, JEAN** (*French*). Mint-engraver at La Rochelle, 1375-1377.

**BLANE, C. J.** (*Brit.*). Officiating Mint-master at Bombay, *circ.* 1850.

**BLARU, CLAUDE** (*French*). Son of Pierre Blaru ; appointed Mint-engraver at Paris, 24. July 1657.

**BLATON, HANIN DE** (*French*). Mint-engraver at Valenciennes, *circ.* 1573.

**BLEEKER, BERNHARD** (*Germ.*). Contemporary Sculptor of Munich, by whom is a Memorial Portrait-plaquette of the late Prince Regent Luitpold of Bavaria.

**BLET, RAOUL DE** (*French*). Mint-master at Bourges, 1427-1428.

**BLIN, EDOUARD PIERRE** (*French*). Contemporary Sculptor and Medallist, born at Chartres (Eure-et-Loir) : pupil of Chaplain, Bottée, Peter, and Hector Lemaire. At the Salon of 1906 he exhibited several Plaquettes : Maternité ; — M<sup>lle</sup> M. D\*\*\* ; — M. P. L. V\*\*\* ; — M. G. C\*\*\* ; — M. H. T\*\*\* ; — 1907. Pax Labor, plaquette ; — Portrait-plaquette of the actor Tellegen ; — 1908. Agriculture ; — Automobile ; — Plaquette of the " Société centrale pour l'amélioration des races des chiens en France " ; — A. Messimy ; — M. Z\*\*\* ; — 1909. Eleven medals ; — 1910. Portrait-medallion of M. Famin ; — Seven medals ; — 1912. " Le Triomphe ", medal dedicated to French Aviation, and a frame of eleven Plaquettes and Medals ; — 1913. Conquest of the Air ; — The Triumph ; — Conquest of the sea ; — Naval victory ; — Ecstasy ; — Berceuse ; — Immortality ; models in plaster ; — 1914. A frame of Medals ; — Souviens-toi, 1917 ; — A ceux qui sont morts pour la patrie ; Æ. Plaquette, 90 × 73 mill. ; — Au génie humain ; — La France.

**BLOC, COENRAD** (*B.D.M.*, Vol. I, 1904, p. 197). A Flemish Medallist, born about 1550 probably at Ghent, where since the fourteenth century a family of sculptor and goldsmiths of that name is known. He worked for the Netherlands, Germany and France. His medals excel for their clever modelling and fidelity of portraits ; they are as a rule cast. They include : Cornelis Cort, line-engraver (1575) ; — Prince William of Orange and consort Charlotte of Bourbon (1577) ; — Philippe de Marnix, seigneur de Sainte-Aldegonde, and Count Johann von Nassau (1580) ; — Duke of Alençon (1581) ; — Philippe de Mons, musician (1584) ; — Archduke Ernest of Austria (1585) ; — Count Moritz of Nassau (1589) ; —

Archduke Albert of Austria and Count Philipp Wilhelm of Nassau (1596); — Louis Perez (1597); — King Henry IV. of France; — Chancellor Brulart de Sillery; — Pomponius de Bellièvre; — Francisco de Mendoza, and King Philip II. of Spain (1598) and other medals, mentioned before.

Sometimes Bloc cut dies in steel, from which medals were then struck, as those of Philip II. of Spain.

*Cf.* F. Alvin, in Dr Thieme's, *Allgem. Künstler-Lexikon*.

**BLOCH, ARMAND LUCIEN** (*French*). Contemporary Sculptor, born at Montbéliard (Doubs); pupil of Falguière and Mercié. At the Salon of 1907 he exhibited a Portrait-medallion in gilt bronze of M<sup>lle</sup> Maria Anne Bohn, and another Portrait-medallion in 1912.

**BLOCK, BRAUN** (*Germ.*). Mint-master at Wernigerode, 1620-21.

**BLOCKH** (also **BLACK**), **JOHANN HEINRICH** (*Austr.*). Pupil of Daniel Warou; Mint-engraver at Kremnitz, 1707-† 13. October 1712.

**BLOEMART, NICOLAS** (*Flem.*). Mint-master at Bois-le-Duc, 1614-1618.

**BLONDEAU, PETER** (*B.D.M.*, Vol. I, 1904, p. 198). Messrs. Spink & Son L<sup>d</sup> had recently in their collection a unique and unpublished Pattern Halfcrown of the Commonwealth, 1651, by this artist. It differs from the ordinary coin in various points of detail, and is quite distinct from it in that the II.VI above the shields on rev. is omitted.

**BLONDELET, EUGÈNE** (*B.D.M.*, Vol. I, 1904, p. 200). Contemporary Sculptor and Medallist, born in Paris; pupil of M. Lachaussée. At the Paris Salon 1913 he exhibited a frame containing four Medallions and two Portrait-plaquettes in bronze and silver.

**BLOT, CHARLES FERNAND** (*French*). Contemporary Sculptor and Medallist, born at Boulogne-sur-Mer; pupil of Hector Lemaire and Mercié. At the Paris Salon (Soc. des Art. fr.) 1914 he exhibited a Portrait medal in bronze.

**BLUM, JOHANN** (*B.D.M.*, Vol. I, 1904, p. 201). Further medals by him are: Peace of Brömsebro between Denmark and Sweden, 31. August 1645; signed: **I. BL.**

**BOBES** (*Span.*). Editor of medals of Oviedo (Asturias). The medallists Martinez and Ruis have worked for him.

**BOCKHOLT, JÜRGEN** (*Germ.*). Mint-master at Lübeck, 1530-1544.

**BÖCKLIN, ARNOLD** (*B.D.M.*, Vol. I, 1904, p. 203). He designed a Portrait-medal of the poet Gottfried Keller, 1889.

**BOCQUET, GASTON** (*French*). Contemporary Sculptor, born at Frévent (Pas-de-Calais); pupil of Léon Deschamps; residing in Paris. At the Salon of 1905 he exhibited a Portrait-medal of M. Eugène Carmignac, councillor-general of the Seine Department.

**BODE, JÜRGEN** (*Germ.*). Mint Die-sinker at Wernigerode, 1674.

**BODET, JEAN** (*French*). Mint-engraver at Rennes, *circ.* 1541.

**BODET, PIERRE** (*French*). Mint-engraver at Rennes, *circ.* 1577-1585.

**BODIN, JEAN** (*French*). Mint-engraver at Tours, *circ.* 1475-1480.

**BODISCO, JAN ABRAHAM** (*Dutch*). Mint-master in Holland, 1787-1794.

**BOEHM, SIR JOACHIM EDGAR** Bart. (*B.D.M.*, Vol. I, 1904, p. 204). The name of this artist is not Joseph Edgar, as before mentioned.

Exhibited at the Royal Academy from 1862 to 1891.

For further information, consult Fritz Pollak, in *Dr Thieme's Allgem. Künstler-Lexicon*, IV, p. 194.

**BOEHM, JONAS** (*Austr.*). Mint-master at Hameln, 1671-1672.

**BÖHM, JOSEF DANIEL** (*B.D.M.*, Vol. I, 1904, p. 203). *Dr Wilhelm Engelmann's* monograph on this artist in *Mittheilungen der Oester. Gesellschaft für Münz- u. Medaillenkunde*, 1912 gives full details of his artistic career and an exhaustive list of his productions, from which the following notes are culled.

J. D. Böhm was born on 16. March 1794 at Wallendorf in Hungary; he lost his father at the age of seven, when he was sent as an apprentice to a merchant of the small town of Iglo. There he spent several years, and occupied his leisure hours in wood carving. His dexterity in that art attracted the notice of his friends, who sent him in the spring of 1812 to the painter Zausing at Leutschau as a draughtsman. What he heard there of the treasures of art preserved in Vienna increased his desire to visit the capital, and before long he was enabled to fulfil his ambition and enter the Academy in Vienna, to study there painting under Füger and sculpture under Zauner. The youth's resources were however soon spent, and to earn his living he turned to his hobby of earlier years, carving cherry stones. Count Moritz Frics purchased a necklace made of these, and became his patron. At the Academy Böhm learned die-cutting and gem-engraving. About 1816 he was

entrusted with the cutting of a seal for Prince Metternich and another for the Emperor Francis. He then modelled a Portrait-medallion of Franz Rechberger, who became later the Director of the Albertina. From seal-engraving the young artist turned to die-cutting for medals. His first production in that branch was a uniface Portrait-medallion in high relief of the Court actor Siegfried Gotthilf Eckhardt, known as Koch. This was followed by a memorial medal of the famous botanist Nikolaus Josef Freiherr von Jacquin, 1817. This medal won for him the Reichel Prize of the Academy, and brought him to the notice of Count Anton Lamberg, under whose protection Böhm undertook a journey to Italy, in 1821. In Rome he came in contact with Cerbara, and embraced the Roman Catholic faith. On his return to Vienna, fortune continued to smile upon him, and he was favoured with orders, engraved gems, reliefs, portraits in Kelheim stone, etc. The Archduke John commissioned him to execute a number of statues and groups of the princely members of the Habsburg family. Count Rudolf Czernin entrusted him with the cutting of the dies for the fine Prize medal of the Academy of painting, on the reverse of which the artist gave a representation of the Discobolus in the Vatican. About the same time (1823) he also engraved a Prize medal of the Agricultural Society of Vienna.

Italian influence is also marked on Böhm's next medals, consisting of portraits of Italian singers who at the time were exciting public enthusiasm in Vienna, Giovanni Davides, Luigi Lablache, Giuseppina Fodor, and Angelica Catalani, and medals of the Sicilian poet Thomas Gargallo, and Prince Karl Schwarzenberg, 1824 or 1825.

Böhm was married in 1823 to Aloisia Lussmann, of Laxenburg. Two years later he went again to Rome, as a pensioner of the Vienna Academy, for a term of four years, during which time he became acquainted with Overbeck, Thorwaldsen, for whom he cut many cameos, and all the best artists of the time, gaining experience and practice, especially in the art of medal-engraving.

In 1829 he returned to Vienna. 1830 he was commissioned to cut the Hungarian Coronation medal of King Ferdinand; — 50 years' Jubilee of the University of Pest (with portrait of the emperor); — 1831. Portrait-medal of Anton Freiherr v. Baldacci, on his Jubilee; — Cast medal of Giuseppe de' Acerbi, Austrian consul general in Egypt. In this same year, Böhm was appointed Medallist to the Court in appreciation of his skill and talent; — 1832. Prize Medal of the Medical-Chirurgical Josefinum Academy; — Congress of Naturalists in Vienna; — Enthronement of Count Ferdinand Maria Chotek as Prince-Archbishop of Olmütz; — 1834. Portrait-medal of Dr Andreas Josef Freiherr v. Stifft, physician to

the Austrian court; — Joh. Jakob Geymüller, banker. From 1835 Böhm was engaged at the Vienna Mint, and had to prepare in that year many dies for the new currency of Ferdinand I. In competition with other artists he obtained the first Prize for a Two Gulden piece. In 1836 he was appointed Director of the 'Münzgraveur-Akademie' at the Mint. In 1839 his wife died, whose memory he commemorated by a very pretty medal. Until near his death he remained Director of the 'Graveurakademie'. In May 1865 he retired on a pension, but died on 15. August of the same year.

#### LIST OF BOEHM'S MEDALS.

1. Undated (1817). Siegfried Gotthilf Eckhardt, surnamed Koch, actor (1754-1831); uniface medallion; —
2. 1817. Nikolaus Josef Freiherr v. Jacquin, botanist and chemist (1727-1817); memorial medal; —
3. 1823. Prize Medal of the Agricultural Society of Vienna; —
4. Prize medal for the Encouragement of the culture of fruit trees in Styria; —
5. Undated (1824). Prize medal for distinguished Progress, founded by the President of the Academy of Fine Arts; —
6. 1824. Prize medal of the medico-chirurgical Academy in the Josefinum at Vienna; —
7. 1825. Giovanni Davides, public singer (1789-1851); —
8. Josefine Fodor (Mainville-Donadio), public singer; —
9. Luigi Lablache, public singer (1794-1858); —
10. Undated (ab. 1825). Angelica Catalani, public singer (1780-1849); —
11. Undated (ab. 1825). Thomas Gargallo, marquis, Italian poet (1760-1843); —
12. Undated (about 1825). Charles Philip Prince Schwarzenberg, field marshal, victor of Leipzig (1771-1820); —
13. 1830. Coronation of Crown Prince Ferdinand as King of Hungary at Pressburg; —
14. 50 years' Jubilee of the University of Pest; —
15. 1831. Anton Freiherr von Baldacci; 50 years' Jubilee; —
16. Giuseppe de' Acerbi, Austrian consul general in Egypt; uniface cast medallion; —
17. 1832. Congress of Naturalists in Vienna; —
18. Count Ferdinand Maria Chotek von Chotkowa and Wognin; —
19. 1833. Restoration of the Constitution of the State of Krakau; —
20. 1834. Johann Jakob Freiherr von Geymüller, banker in Vienna (1760-1834); —
21. Andreas Josef Freiherr von Stifft, 50 years' Jubilee or doctorate (1760-1836); —
22. 1835. Ferdinand I., Homage of the Lower Austrian States; —
23. Jeton, issued on the same occasion; —
24. Prize medal of the first Austrian Industrial Exhibition; —
25. Undated (1836). Prize medal of the Academy of decorative Arts; —
26. 1836. Ferdinand I., Coronation as King of Bohemia, Prague; —
27. Jeton, issued on the same occasion; —
28. Maria Anna, Empress, Coronation at Prague; —
29. Franz Hugo Altgraf zu Salm-Reifferscheid, naturalist (1776-1836); memorial medal; —
30. 1837. Ferdinand I., Transsylvanian Proclamation medal;



— 31. Completion of the new Mint in Vienna; R. by J. Zeichner; — 32. Inauguration of the new Metropolitan Church at Erlau; — 33. Undated (1837). Prize Medal for Industry, of Central Austria; — 34. 1838. Ferdinand I., Proclamation medal of Tyrol; — 35. Ferdinand I, Shooting Festival at Innsbruck in connection with the Proclamation in Tyrol; — 36. Commemorative medal of 13. August 1838; — 37. Ferdinand I., Coronation in Milan; — 38. Florian Straszewski (1766-1847); presentation medal of the Senate of the city of Krakow for his services in the embellishment of the city; — 39. 1839. Prize Medal of the second Austrian Industrial Exhibition; — 40. Memorial medal of Josef Franz Freiherr von Jacquin, physician and naturalist (1766-1839); — 41. Aloisia Böhm née Lussmann, the artist's wife; on her death (1797-1839); — 42. Prize Medal of the Lower Austria Industrial Society; — 43. Prize Medal of the Agricultural Society of Styria, on the 20<sup>th</sup> anniversary of its foundation; — 44. Undated (1840). Prize Medal of the Industrial and Horticultural Show at Pest; — 45. 1840. Fourth Congress of German Agriculturists and Foresters at Brünn; — 46. 1842. Archduchess Adelheid, daughter of Archduke Rainer, married in 1842 to Victor Emanuel of Savoy (1822-1856); — 47. 1843. Archduke Karl (Ludwig), victor of Aspern (1771-1847); medal on his 50<sup>th</sup> Anniversary as a member of the Order of Maria Theresia; — 48. Congress of Hungarian Physicians and Naturalists at Temesvar; — 49. 1845. Prize Medal of the Third Austrian Industrial Exhibition (2 sizes); — 50. 1845. Medal of the Court Committee of the Industrial Exhibition 1845; — 51. Congress of Hungarian Physicians and Naturalists at Fünfkirchen; — 52. Archduke Josef, Palatine of Hungary (1776-1847); 50 years' Jubilee as Captain of Kumania; — 53. 1846. Archduke Josef, Palatine of Hungary; 50 years' Jubilee as Locum tenens in Hungary; — 54. Congress of Hungarian Physicians and Naturalists at Kaschau and Eperies; — 55. 1847. Ferdinand Count Colloredo-Mansfeld, statesman (1777-1848); medal on his 70<sup>th</sup> birthday; — 56. Congress of Hungarian Physicians and Naturalists at Oedenburg; — 57. Prize Medal of the Oedenburg Industrial Exhibition; — 58. Congress of Hungarian Physicians and Naturalists at Eisenstadt; medal with bust of Prince Paul Esterhazy von Galantha; — 59. 1854. Marriage of Francis Joseph I. with Elizabeth of Bavaria; R. by Gaul; Two Gulden piece; — 60. Gulden, on the same event; R. by J. Weiss; — 61. Undated (1855). Prize Medal of the Hungarian Academy of Sciences; — 62. Undated (1860). Prize medal for successful Horse-breeding; — 63. 1863. Franz Bene, physician (1775-1858). — *Undated Medals.* 64. Prize Medal for Science and Art; R. by J. Weiss; — 65. Medal for Merit (3 var.); — 66. Small Medal for Merit, as a pendant; — 67. Medal of Merit for Scientific

Researches, by Böhm and Weiss; — 68. Medal of Merit for Art, by Böhm and Weiss; — 69. Medal for Valour; — 70. Presentation Medal; — 71. Prize Medal for Science and Art (in 3 sizes); — 72. Medal of Merit for Science and Art (3 sizes; in conjunction with K. Lange, and Johann Roth; — 73. Prize Medal for Science and Art (Francis Joseph I.); two sizes; — 74. Medal for Valour (Francis Joseph I.); — 75. Prize Medal of the Hungarian Agricultural Society; — 76. Prize Medal for successful Cattle-raising; — 77. Prize Medal of the Hungarian Agricultural Society for services in fruit farming; — 78. Prize Medal of the Agricultural Branch Society of the Pest Committee; — 79. Franz Rechberger, painter and engraver (1771-1842); — 80. Aloisia Böhm née Lussmann, wife of the medallist (1797-1839); rectangular, 75 × 53 mill.; — 81. Anna Perlep née Böhm, daughter of the artist, born 1830.

**BOEHM, SEBASTIAN** (*Germ.*). Mint-master at Friedberg-in-der-Wetterau, 1594.

**BOEHRER, KONRAD** (*B.D.M.*, Vol., I, 1904, p. 205). By this Engraver is a medal on the 'Seculär Feier' 1755; *Æ.* (29 mill.).

**BOELAER** (not **BOELGAR**), **ARNOULD VAN** (*B.D.M.*, Vol. I, 1904, p. 206). Goldsmith and Mint-engraver at Brussels; son of Hubert van B.; cut seals for Marguerite de Douvrin, abbess of Grand Bigard, *circ.* 1501-2.

Hubert van B. was in the service of the same lady, *circ.* 1495-1500.

**BOERNER, HANS** (*Germ.*). Mint-master at Holberg, 1431-32.

**BOERSCH, ALOÏS** (*B.D.M.*, Vol. I, 1904, p. 225). By him are also : Dr von Schauss; — Dr Franz von Rinecker of Würzburg (Prize medal of the University); — Emil Freiherr Marschalk von Ostheim, 1841-1903; — Prof. Dr Hans Riggauer; — Paul & Marguerite Ziegler, 1906 (exhibited at Brussels, 1910).

Boersch who is Medallist and Sculptor to the Bavarian Court since 1874, was born on 1. March 1855 at Schwäbisch-Gmünd, and educated at the Munich School of Decorative Arts. On 6. March 1914 he completed his 40 years' service at the Royal Mint, during which period he cut no less than 600 medals and 16.000 coin-dies.

This artist engraved the dies for the Bavarian issues of 5, 3 and 2 Mark pieces commemorating the 90<sup>th</sup> Birthday of Prince Regent Luitpold (after the model of Prof. Adolf von Hildebrand of Berlin) and coinage of Louis III., King of Bavaria, 1914 (modelled by Prof. Bleeker); — Franz Xaver von Haindl, Director of the Mint at Munich, 1832-1879; — Dr Emil von Schauss-Kempfenhausen, Mint-director at Munich, 1879-1900 (1898); — Hermann Riederer,

Mint-director at Munich, 1901; — Clotilde Kull, wife of the numismatic writer J. V. Kull, † 12 May 1908, etc.

**BOESE, PROF. JOHANNES** (*Germ.*). Contemporary Sculptor of Berlin, who at the Kunstaustellung, held in that city in 1901, exhibited a series of 15 Plaquettes and Medals, and a uniface Portrait-plaquette, cast in bronze, of William the Great and Frederick III at the Brussels Salon de la Médaille, Expos. Univ. 1910; — Madame W. Paris, plaquette.

**BOETE, AMAURY** (*Flem.*). Mint-master at Vilvorde, 1358(?)–1371.

**BOËTHOS** (*B.D.M.*, Vol. I, 1904, p. 205). From Duffield's, *Engraved Gems*, p. 89, I quote the following: "Furtwängler places Boethos in the Hellenistic age, on the strength of the cameo showing Philoktetes fanning his wounded leg and signed, **BOHOOV**. Gem and signature are unquestionably genuine. Pausanias, Cicero and Pliny all tell of a Boethos who seems to have been a native of Chalkedon and was a famous silver-chaser early in the third century B.C. They do not speak of him as engraving gems, but that he did such work, too, is a reasonable supposition, especially if the report be accurate of the bronze Herm of Dionysos, signed by him, recently found in the sunken galley which the "French have discovered off the coast of Tunis".

**BOGAERDE, FRANCOIS VAN DEN** (*Flem.*). Mint-master at Louvain, 1387.

**BOILEAU, F.** (*French*). This signature occurs on a uniface Portrait-medallion of George IV. (in Dr F.P. Weber's collection).

**BOIS, DU** (*French*). Engraver at Lyons, *circ.* 1739–1741. He signed some jetons.

**BOIS, JEAN JOSEPH DU.** *Vide* **DUBOIS**. French Medallist, 1798–1800.

**BOIS, JACQUES I. DU** (*French*). Mint-engraver at Lille, *circ.* 1428–1436; he worked for the Duke of Burgundy.

**BOIS, JACQUES II. DU** (*French*). Mint-engraver at Lille, 1450–1458.

**BOISNET, CLAUDE** (*French*). Appointed Mint-engraver at Bayonne in 1648, but refused in favour of Guillaume Fons.

**BOISNET, LÉON** (*B.D.M.*, Vol. I, 1904, p. 206). Mint-engraver at Bayonne, 1655–1659; he died in 1672.

**BOISNET, JOSEPH** (*French*). Mint-engraver at Bayonne, 1659–1672, and reappointed at that date.

**BOITO, A.** (*Ital.*). Signature on a Portrait-medal of Verdi, the composer, 1903.

**BOLDU, GIOVANNI** (*B.D.M.*, Vol. I, 1904, p. 207). Son of Pasqualino; Medallist and Painter, mentioned between 1454 and 1475; died some time before 11. October 1477. According to his surname "maestro de nape" he appears to have applied himself especially to the decoration of mantel pieces. On his medals he styles himself a painter.

Cf. art. in Dr Thieme, *Allgem. Künstler-Lexikon*. IV, 243.

**BOLEN, JAMES A.** (*Amer.*). A clever Forger, of Springfields, Mass.; the author of the wonderfully clever forgeries of American colonial State coins, many of which are illustrated in Crosby's work "The Early Coins of America". Mr H. Chapman brought to my notice a Portrait-medalet of this Engraver, whose medals of Presidents Jefferson, Lincoln and Jackson are well-known, as also that of Daniel Webster.

**BOLLINX** (*Flem.*). Mint-master at Louvain, middle of the XIIIth. cent.

**BONDI, S.** (*Germ.*). Farmed the Mint at Stolberg, 1759.

**BONAR, JAMES** (*Brit.*). Appointed Deputy Master of the Ottawa Mint, Canada, June 1907.

**BONGARS, PHILIBERT** (*French*). Mint-engraver at Bourges, *circ.* 1518-1519.

**BONHORST, HEINRICH** (*B.D.M.*, Vol. I, 1904, p. 211). Mint-master and Die-engraver at Clausthal, 1674-1712. A medal of Duke John Frederick of Brunswick-Lüneburg, dated 1677, *R.* EX DURIS GLORIA bears his signature, which occurs also on a Memorial medal of the same ruler, 1679, and on the currency issued under him.

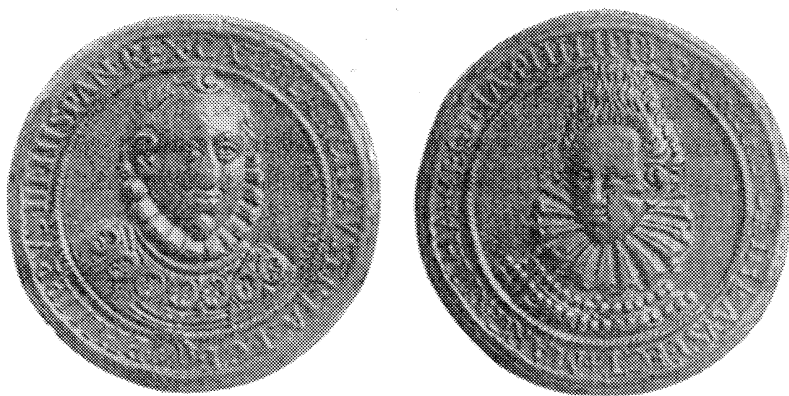
**BONI, FRANCESCO** (*Ital.*). Milanese Gem-engraver of the second half of the eighteenth century, whose signature **F. B.** occurs on the following intaglios: The Procession of a Phallus, carnelian; — Portrait of a gentleman.

**BONINSEGNA, EGIDIO** (*Ital.*). Contemporary Medallist, residing in Milan; educated at the Academy in Rome. He has been employed by the Stephano Johnson Medallist Mint in Milan as a modeller since about 1900, and has executed a number of fine medals. These include: Ed. Porro, gynecologist (1901); dies engraved by Angelo Cappuccio; — Pope Leo XIII (1902); — Solone Ambrosoli, numismatist (1908); — Plaque of the Geographical Congress at Milan, 1901; obv. Marco Polo before the Tatar Khan Kubilai, after Tranquillo Cremona; *R.* by L. Beltrami, etc.

In the competition organised in 1901 for the issue of new Italian coins he came out victorious, at the same time as Domenico Trentacoste, of Florence.

Cf. Dr Thieme, *Allgem. Künstler-Lexikon*, IV, 300.

**BONIS, EMILIO** (*B.D.M.*, Vol. I, 1904, p. 211). Mr Hy. Chapman of Philadelphia (U. S. A.) has allowed me to illustrate a medal, signed **EMILIO. BO. F.**, showing on obv. a bust nearly facing of Philip III. of Spain and on rev. that of his consort, Queen Margaret; 39 mill.



Philip III and Queen Margaret of Spain.

**BONNE, RICHER** (*Germ.*). Moneyer at Worms, *circ.* 1357.

**BONNET, GUILLAUME** (*B.D.M.*, Vol. I, 1904, p. 212). Sculptor and Medallist, born at St. Germain-Laval (Loire) on 27. June 1820, died in May 1873. Pupil of the Paris Ecole des Beaux Arts under Ramey and Dumont. Cf. S. Lami, in Dr Thieme, *Allgem. Künstler-Lexikon*, IV, p. 311.

Another medal by him commemorates Ampère and Jacquard, 1868.

**BONNET, GUYON** (*French*). Mint-master at Poitiers, 1549-57: lion's mask.

**BONNETAIN, A.** (*Belg.*). Contemporary Sculptor and Medallist, of Brussels. M. Laloire describes in *Rev. belge de num.*, 1912 a Plaquette of the 'Libre Académie' of Belgium, and a Portrait-medal of the poet Emile Verhaeren. Both works have the merit of originality and truthfulness.

Among his recent medallic works I have noticed: Uniface Portrait-medal of Leon Hennebicq; 56 mill.; — Presentation medal to A. J. Wauters by the staff of the Congo Companies on the occasion of the 25<sup>th</sup> anniversary of his nomination to the post of General Secretary; 53 mill. (reduced and struck by A. Michaux, of the

Brussels Mint); — Medal granted by the 'Conférence du Jeune Barreau' of Brussels for services, 1913; 65 mill.; — Portrait of M. Edmond Picard; signed **AB.**; 55 mill. (reduced and struck by Fonson & Co.); — M<sup>lle</sup> Georgette Wauters, dite "Mémée" signed: **BONNETAIN**; 29 mill. (Fonson & Co.); — M<sup>me</sup> la comtesse de Flandre; memorial plaquette issued by the Société Hollandaise-belge des Amis de la Médaille d'Art; 75 × 53 mill. (Fonson & Co.).

**BONNEFONT, HENRI** (*French*). Contemporary Sculptor and Medalist, born at Mâcon (Saône-et-Loire); pupil of M. Auban. At the Paris Salon (Soc. des Art. français) 1914, he exhibited a frame of medals: Young Faun; — Bacchante; — A Lady; — Portrait; — La Source.

**BONNIER, STEFAN** (*Germ.*). Contracted to work the Mint at Frankenhäusen, 1621.

**BONOMI, JOSEPH** Junior (*B.D.M.*, Vol. I, 1904, p. 213). Sculptor and Draughtsman, born in Rome on 9. October 1790, died in London on 3 March 1878. Pupil of the London R. Academy Schools and of the sculptor Nollekens, For further particulars, cf. M. W. Brockwell, in Dr Thieme's *Allg. Künstler-Lexikon*, IV, p. 320.

**BONZAGNA, GIAN GIACOMO** (*B.D.M.*, Vol. I, 1904, p. 215). This artist is already mentioned by Vasari and Lomazzo. Born at Parma on 19 February 1507. Engraver at the Papal Mint since about 1537, and appointed Mint-master on 8. January 1546. From 28. January 1547 the Lombard Alessandro Cesati is said to have been entrusted with the cutting of the coin-dies. After Paul III's death, Cardinal Farnese became Bonzagni's great patron. 1551-52 several payments are recorded against his name for plate, medals, and seals supplied to the Papal See. Pope Julius III, about 1552, appointed him to the distinguished and highly remunerative office of Maker of the leaden bullae, to which was attached the membership of the Cistercian Order (hence surname: *Fra Gian Giacomo del Piombo*). In his work for the Papal Zecca, he was assisted from about 1554 by his younger brother, Gian Federigo B. Soon after the death of another brother (Gabriele B., who was murdered in Rome some time before 1564), Gian Giacomo B. died, according to Zanetti, on 10 January 1565, leaving one natural son, Gianfrancesco B.

Bertolotti ascribes to Gian Giacomo B., on the ground of a document of 14. January 1551, seven medals of Pope Julius III, with **R.** Jubilee Gate (commemorating the Jubilee year 1550), and Giordani a medal of Pope Julius III. and Julia Vigna.

BIBLIOGRAPHY. — St. Lottici, in Dr Thieme's *Allgem. Künstler-Lexikon*. —

Bertolotti, *Art. Modenesi*, etc. in *Roma* (1882), p. 69-72; *Art. Bolognesi in Roma* (1885), p. 75. — Ronchini, *I Bonzagni e Lor. da Parma coniatori* (1874). — P. Giordani, in *L'Arte*, 1907, p. 136 sqq.

**BONHORST, CHRISTIAN** (*Germ.*). Master of the Mint, Essen, 1660-1672.

**BORCHT, CHARLES VAN DEN** (*Flem.*). Mint-master at Antwerp, 1724-?

**BORDES** (*Amer.*). Engraver of a medal commemorating the Inauguration of the Argentinian Western Railway (from Buenos Aires to Chivilcoy), 1866.

**BORDES, ABRAHAM DES** (*French*). Mint-engraver at La Rochelle, 1632-1634.

**BORDES, JEAN DES** (*French*). Mint-engraver at La Rochelle, 1605-† 1632.

**BORDESOULE, FERDINAND** (*French*). Contemporary Gem-engraver, born at Paris; pupil of E. Hue. At the Salon of 1896 he exhibited a Portrait-intaglio of M. Barbedienne.

**BORDOY, ANTONI** (*Span.*). Author of Proclamation Medals of Charles III. for Palma de Mallorca, 1759.

**BOREEL, JACOB** (*Dutch*). Mint-master at Middelburgh, 1586-1600.

**BOREEL, JACOB** (*Dutch*). Mint-warden, and later Mint-master in Zeeland, 1585-1601. Probably the same as above.

Another of the same name. Mint-master at Middelburgh, 1658-1678.

**BOREEL, MATTHIAS** or **MATTHIJS** (*Dutch*). Mint-warden of the Zeeland mint, 1627-1635.

**BORGEAUD-STRENG, M<sup>me</sup> JEANNE** (*B.D.M.*, Vol. I, 1904, p. 217). Contemporary Sculptor and Medallist; born in Paris; pupil of Claudius Marioton, and H. Moreau. At the Salon of 1904, she exhibited the following medallic productions: Glorification of Music; — Glorification of Agriculture; — Portrait; — Flowers, etc.; but as early as 1899, she had five Plaquettes in bronze at the Salon: Portrait; — St. Sebastian; — Fleurs des bois; — Study; — 1905. Le chant; — Horticultural Prize Medal; — Meditation; — Various Portraits; — 1906. Médaille pour l'amélioration des races de chiens; — Agriculture; — Femme au billard; — Horticulture; — Le sauveteur Chollet; — 1907. Portrait of E. J. Carlier; — M<sup>lle</sup> Chollet-Denouard; — Allegory of Agriculture; — Children's Portraits; — Harvesters; — Dogs; — 1908. R. Burgues; — J. Carlier; — M<sup>me</sup> C.\*\*\*; — M. S\*\*\*; — A la Musique; — Agriculture, etc.

**BORGHIGIANI, FRANCESCO** (*B.D.M.*, Vol. I, 1904, p. 218). Born at Florence on 28. May 1727; “went to Rome in 1751, whence he moved to Livorno and cut many gems, notably a Roman Consul in plasma and a cameo head of Faustina. Returning to Florence in 1752, he attained high celebrity under the patronage of the painter, Ignatius Hughford, and did a copy of the Pitti Bacchante, a female head in jacinth, a Phocion, a Judgment of Paris, a cameo head of Christ, a cameo skull and cross-bones and many other fine works” (Osborne Duffield, *Engraved Gems*, p. 185).

**BORGLUM, JOHN GUTZON DE LA MOTHE** (*Amer.*). Gutzon Borglum was born in Idaho, March 25, 1867. Studied art in San Francisco. Went to Paris in 1890, where he studied at the Académie Julien and the Ecole des Beaux-Arts. He settled in New York in 1902. He has been the sculptor for the cathedral of St. John the Divine and has executed the gargoyles on the Princeton class of '79 dormitory. He is represented by two bronze groups in the Metropolitan Museum. At the New York International Medallion Exhibition, March 1910, he exhibited the Medal presented to Winthrop Ames, Esq., by the directors of the New Theatre, and a model in plaster of same.

By him is also a medal of the IX. International Red Cross Conference, Washington, 1912 (4 varieties); — Badge for Masonic Grand Lodge of New York, 1914; *R.* (51 mill.); — The New York ‘Evening Mail’ Medal for Athletics, illustrated in *The Numismatist*, 1915, p. 363, and struck by the Medallion Art Co. of New York City; — Membership Medal of the American Numismatic Society, 1910; 77 mill.; dies by Tiffany & Co; — David Livingstone, Centenary Medal of the American Geographical Society; 76 mill.; — New York City Independence Day Award, 1915; *Æ.* 38 mill.

**BORGOGNE, ANDREA** (*B.D.M.*, Vol. I, 1904, p. 218). “Flourished at Florence about 1670 and cut many intaglios: death’s-heads in ruby, a sun in rock-crystal for a watch-case, a true lovers’-knot, also in rock-crystal, a tiger recumbent with a thyrsos and broken dart, and, of course, heads” (Duffield, *Engraved Gems*, p. 179).

**BORNEMANN, RUDOLF** (*B.D.M.*, Vol. I, 1904, p. 218). This Engraver’s signature occurs also on a medal commemorating the Accession of Duke Ernest Augustus of Brunswick and Lüneburg, 1680; *R.* *VARIIS IN MOTIBUS EADEM*. The coins issued under his supervision are usually signed *RB*.

**BORNER, JOHANN BAPTIST** (*B.D.M.*, Vol. I, 1904, p. 218). Born at Lucerne on 7. August 1649; he and his brother Peter Paul B. held the title of “Iconista Pontificum”. He is the author also of a medal of Innocent XII., 1693.



**BORREL, ALFRED** (*B.D.M.*, Vol. I, 1904, p. 219). From M. F. Mazerolle's biographical account of this Medallist in *Gazette numismatique française*, 1904, pp. 1-38 I have noted the following medals which I had not mentioned before: 1859. Society of Saint-François Xavier, of Bordeaux; — 1860. P.G. Bardou; — Association of former pupils of the Institute of Marcq; — Medal of First Communion; — 1864. Comte L. Cibrario; — Academy of Bordeaux, medal and jeton; — 1867. Charles XIV., King of Sweden and Norway; — 1868. Dr A. Blanchet; — Inauguration of the St. Germain Museum; — The City of Cordoba to Mateo José Luque; — Horticultural medal; — 1870. A. Vée; — 1871. Defence of the Bank in 1871; — Industrial Society of St. Quentin and Aisne (2 var.); — Insurance Society, "La Prudence maritime"; — 1872. Provident Society "Maison Leclaire"; — 1873. Muhlhausen Association for the prevention of accidents due to machinery; — 1874. Central Horticultural Society of France; — Provident Society of French Notaries; — The Mines of Allevard; — Justice; — 1876. Jetons of the Société de secours mutuels des quartiers de la Monnaie et de Saint-Germain-des-Prés; — Arsenal de Notre-Dame; — Sociétés des médecins des Bureaux de bienfaisance de Paris; — City of Paris; — Catholic University of Angers; — Chambre de discipline des notaires de l'arrondissement de Tours; — Maison d'apprentis de Tours; — 1878. Santa Casa da Misericórdia of Rio-de-Janeiro; — H. Devilder and Cie, jeton; — 1879. Valentin Haüy (Society for the Blind); — 1880. Second Centenary of the foundation of the Comédie française (2 var.); — Exhibition of the United States of Colombia; — Third Centenary of Sebastian de Neufville; — 1881. Paul Bert; — Ad. Crémieux; — 1882. Historical Archives of the Gironde; — 1883. Religious Medal; — 1884. Victor Hugo; — Ligue de l'Enseignement; — 1886. E. H. Turquet; — 1889. Régie des Monnaies; — 1899. 25<sup>th</sup> Centenary of the foundation of Marseille; — 1901. Société nationale des antiquaires de France; — 1902. Ministry of Commerce and Industry; — Caisse nationale des retraites pour la vieillesse; — Conseil supérieur du Travail; — Dr Alexandre Blanchet, 1868; — Dr Louis Tonnellé, Tours (d'après Hubert, 1863).

**CAST MEDALS:** 1868. I. Desjardins; — M<sup>me</sup> Boulanger; — 1865. M. Boulanger; — 1866. A. Pagès; — 1867. A. Acoulon; — 1870. A. Vée; — 1872. E. J. Leclaire; — 1881. Paul Bert; — 1882. M<sup>me</sup> Carette; — 1883. Ch. Sauvageot; — 1885. H. Belhomme; — Victor Hugo; — 1886. L. Desjardins; — M<sup>me</sup> L. Desjardins; — A. Verwaest; — 1888. M<sup>lle</sup> Em. Mézard; — 1889. Paul Bert; — M. & M<sup>me</sup> L. Desjardins; — 1890. Dr Em. Coffin; — M<sup>lle</sup> H. Gonthier; — M<sup>me</sup> Juan Réal; — 1892. Aug. Challamel; — 1893. M<sup>me</sup> Clairville; — A. Perrier; — M<sup>me</sup> Adèle Rémy; — 1894.

Colombophilie; — 1895. Enfants Desjardins (3 var.); — H. Saintin; — 1896. M<sup>me</sup> A. Borrel; — Ch. Schéter; — 1897. M<sup>me</sup> N.P\*\*\*; — M. & M<sup>me</sup> St. A.; — 1899. Edouard Bouty; — D<sup>r</sup> A. Brück; — Ch. Forest; — 1900. Aux sciences; — 1901. L. Mirman; — 1904. Emile Chautemps; — 1914. Claude Bernard, plaquette.

COINS. Greece (Nickel 20, 10 and 5 Lepta); — Nickel Tokens for Martinique (1 franc and 50 centimes); — Crete, 1900-1901; — Bulgaria, 1901, 2 and 1 Stotinki; — Morocco, 10, 5, 2 and 1 grammes (Æ), etc.



Execution of Grandval, 1692; by Jan Boskam (p. 101).



Memorial Medal of Queen Mary, 1695 ; by Jan Boskam (p. 101).

**BORREL, VALENTIN MAURICE** (*B.D.M.*, Vol. I, 1904, p. 222).  
Additional medals: 1838. Georges Mouton, Comte de Lobau,  
French Marshal, Æ. (50 mill.).

**BORREMAN, RENIER** (*Flem.*). Mint-master at Maestricht, 1567-  
1569.

**BOSIO, FRANÇOIS JOSEPH** Baron (*B.D.M.*, Vol. I, 1904, p. 227). French Court-Sculptor, born at Monaco on 19. March 1769, died in Paris on 29. July 1845. His chief works of sculpture are enumerated in *D<sup>r</sup> Thieme's Allgem. Künstler-Lexikon*, IV, p. 396.

**BOSKAM, JAN** (*B.D.M.*, Vol. I, 1904, p. 227). On pp. 99 and 100 are illustrations of two rare medals by this artist.

I have also lately come across a medal by this artist commemorating the death of Queen Sophia Charlotte of Prussia, 1705 (Fiala, *Münzen und Medaillen der Welfischen Lande. Das neue Haus Lüneburg (Celle) zu Hannover*, 1913, p. 500, n° 3688, Pl. XXXIII, 10).

**BOSLER** (*B.D.M.*, Vol. I, p. 228). By this artist is a Portrait-medallion in wax of Princess Palatine Caroline Henrietta Christina, on her marriage with Louis IX. of Hesse-Darmstadt, *circ.* 1773.

**BOSSHARD, JOHANN KARL** (*B.D.M.*, Vol. I, 1904, p. 229). Born at Lucerne on 11. October 1846; awarded a gold medal at the Paris Universal Exposition 1889. Some of his chief productions in goldsmith's work are mentioned in *D<sup>r</sup> Thieme's Allgem. Kstler-Lexikon*, IV, p. 399.

**BOSSELT, RUDOLF** (*B.D.M.*, Vol. I, 1904, 229). By him are also: Portrait-medal of Grand Duke Ernst Ludwig of Hesse, 1901; — Marriage Plaquette (*illustrated*); — Child in prayer; — An old Legend; — Dès les débuts on reconnaît le maître; — 1905. Various Medals and Plaquettes; — 1907. Lili Behrens; — Patriz Huber; — Gertrude Langenbach; — Gustav Klingelhöfer; — Frau Rat



Marriage Plaquette.

Goethe, etc.; — Life-saving Medal for Hamburg; — Arno Bosselt; — Hamburg Naval Club; — Medal for Merit in Chemistry; — Agricultural Medal; — Sport; — Souvenir Medal; — Meere verbinden, sie trennen nicht; — Centenary of Richard Wagner, 1912 (edited by Adolph E. Cahn).

Prof. Rudolf Bosselt had an interesting exhibit of Medals and

Plaquettes at the Salon International de la Médaille, Brussels, 1910, and distinguished himself at the sittings of the Numismatic Congress, held in connection with the Universal Exhibition, by his clever discourses on modern Medallic Art. The productions he exhibited there were as follows: 150<sup>th</sup> Anniversary of Goethe's birth, 1899; — Christine Schäfer, 1899; — Frau Rath Goethe; — Ernest Ludwig, Grand Duke of Hesse, 1901; — Baptismal Medal; — Arno Bosselt, 1901; — Patritz Huber (2); — Gustav Klingelhöfer; — August Lenssen, 1908; — Arthur von Weinberg, 1908; — Hamburg medal of Seamanship; — Life-saving medal of Hamburg (2 var.); — Medal of Merit of Essen; — R. of E. Babelon medal, by Devreese, Æ. 64 mill. (*illustrated*).

Rudolf Bosselt, Sculptor and Medallist, Professor at the Fine Art Schools in Dusseldorf, was born at Perleberg (Brandenburg) on



Rev. of Presentation Medal to M. Babelon.

29. June 1871; educated in Frankfort-on-M., Paris and Darmstadt; resides since 1903 at Darmstadt.

**BOSTELMANN, JOHANN** (*B.D.M.*, Vol. I, 1904, p. 229). This Mint-master's initials occur also on Gulden of Counts George William of Sayn-Berleburg and Gustavus of Sayn-Hohnstein, 1675-1676. He signed **ICB** or **I=B**.

He was Mint-master at Wernigerode, 1671-74, Berleburg, 1674, and Plötzkau, *circ.* 1680.

**BOTTÉE, LOUIS ALEXANDRE** (*B.D.M.*, Vol. I, 1904, p. 229). At the Salon of 1904, this artist exhibited a triptych of medals and plaquettes, and by him are further: 1883. Apollo and Marsyas; — Head of a young Girl, medallion; — Society of Commercial Geography of Paris; — Prize Medal for Music; — Medal of the French Société d'Hygiène; — Roederer, after David; — Medal of the National Exhibition of Fine Arts, 1883; — Portrait of Lambert Jun<sup>r</sup>, in the rôle of Severo Torelli; — Cain; — 1893. Inauguration of the Port of Tunis, 1893; — Consecration of the Church of St Just-en-Chevalet; — The City of Paris teaching Drawing; — The Cronstadt Interview; — Medal offered by M. Camille Krantz to the Chicago exhibitors; — Marriage Medals (Ancelot-Ducastaing; — West-Henon); — Medal of the Lieut. Governor of Quebec. — 1894. Medal of the Centenary of the Foundation of the School of Living Oriental Languages; — Prize Medal; — Photography; — 1896. Centenary of the Paris Natural History Museum; — Medal on the Foundation of the Church of St. Just-en-Chevalet; — 1898. M<sup>lle</sup> Bartet, plaquette; — Medal of the Society of Architects; — Medal of the School for Drawing in Paris; — Medal of the Centenary of the Natural History Museum at Paris; — 1899. Portrait of M. Bénard; — France; — Aux poètes sans gloire, 1906 (medal commissioned by the Société des Amis de la Médaille); — Centenaire des Hôpitaux civils de Paris; — School Prize medals of Quebec, in the names of the Lieutenant-governors, L.F. Masson, A.R. Augers, J.A. Chaplean, 1893, L.A. Jetté, 1898; — Judge U.J. Tessier; — Canadian Exhibition of Agriculture at Quebec, 1894; — Private Marriage medal of Mr. West and M<sup>lle</sup> Henon, 1894; — 1908. Homage of France to San Francisco, and other medals; — 1914. Two frames of Medals and Plaquettes; — Rouen. Société libre des Pharmaciens; signed on rev. **LOUIS BOTTÉE**; — A la Science, Æ (50 mill.), etc.

Bottée was born in Paris on 14. March 1852.

**BOUCHARDON, EDMONDE** (*B.D.M.*, Vol. I, 1904, p. 233). Sculptor, born at Chaumont en Bassigny (Haute-Marne) 29. May 1698; died in Paris on 27. July 1762. In 1736 he was appointed Chaufourier's successor as Designer of the Académie des Inscriptions et Belles-Lettres for the commemorative medals of the reign of Louis XV.

**BOUCHER, ALFRED** (*French*). Contemporary Sculptor and Medalist, by whom I have seen Portrait-plaquettes of Dr Louis Lortet and Dr Leopold Ollier (1830-1900) of Lyons, at the Salon of 1904, and one of Dr Henri Huchard, Paris, 1903.

**BOUDENS** (or **BOUWENS**), **HUBERT** (*Flem.*). Mint-engraver at Antwerp and Malines, 1473-1488.

**BOUHOTTE, GUILLAUME** (*French*). Mint-engraver at Tours, 1424-1426.

**BOUIS, E.** (*French*). Editor of medals, *circ.* 1820. His signature occurs on the *R.* of a medal by Gayrard on the assassination of the Duc de Berry, 1820.

**BOUQUET, W. V.** (*Brit.*). Modeller in wax; exhibited at the Royal Academy between 1782 and 1827. Several of his productions are described in the Royal Academy Catalogue.

**BOULARD, PIERRE** (*French*). Mint-master at Bayonne, 1626-31; as early as 1598 he was officiating at the Mint.

**BOULART, MARTIN** (*French*). Mint-master at Bayonne, 1631.

**BOULONGUE, LOUIS E. PAUL** (*French*). Contemporary Sculptor, Medallist, and Engraver, born at Vermenton (Yonne); pupil of Georges Tonnelier. At the Paris Salon, 1908, he exhibited Portrait-plaquettes: Louis Boulongne; — M<sup>lle</sup> Geneviève Champion; — M. Camille Saint-Saens; — Bacchante; — 1909. M. & M<sup>me</sup> H. P. B\*\*\*; — M<sup>lle</sup> Geneviève Champion; — Dr Louis Dartigues; — 1912. Portrait of Paul Verlaine; — Portrait of Georges Prévost, bronze castings; — 1913. Massenet; plaquette cast in bronze; — Georges Tonnelier, statuary; plaquette; — Ouled-Nails, cast plaquette in bronze; — 1914. Portrait of M. Raymond Poincaré, President of the French Republic; — Portrait of M<sup>me</sup> G\*\*\*, after Saintpierré's picture; — Portrait of Colonel Teyssier, defender of Bitche (1850-1870); — Portrait of G. Beer, financier; bronze plaquette; — Turenne, etc.

**BOUQUET, W. V.** (*Brit.*). Sculptor; exhibited at the Society of Artists: 1783. Hebe; a model; — 1783. Head of Ganymedes, from a gem; — Portrait of a Lady; model in wax; — Trophy of Friendship. Cf. Algernon Graves, *The Society of Artists of Great Britain*, London, 1907.

**BOURG-LE-DUC, GUILLAUME** (*French*). Goldsmith and Engraver at Angers, *circ.* 1449-1459; he was implicated in Robin's fabrication of forged Ecus and condemned to banishment.

**BOURGEAIS, LOUIS MAXIMILIEN** (*B. D. M.*, Vol. I, 1904, p. 238). Born in Paris on 11. February 1839, died at the end of September 1901. Awarded medals at the Salon in 1873, 1877, 1889 and 1900.

**BOURGEAIS, PIERRE ALEXANDRE ANATOLE** (*French*). Contemporary Gem-engraver, born in Paris; pupil of Jouanin. At the Salon of 1882 he exhibited a Portrait-cameo in sardonyx of Gambetta.

**BOURGET, M<sup>me</sup> GENEVIÈVE** (*French*). Contemporary Sculptor and Medallist, born at St. Germain-en-Laye; pupil of Frémiet and Icard. At the Paris Salon 1913 she exhibited two medallions in coloured wax : Salammô; — Portrait of M<sup>me</sup> A\*\*\*.

**BOURSIER, ÉTIENNE** (*French*). Mint-master at Dijon, after 1437, under Charles VII.

**BOURSIER, THÉVENIN** (*French*). Mint-master at Dijon, *circ.* 1437-1438, and again 1461; also at Auxerre, 1426-28. He engraved at Dijon, between 1436 and 1440, the dies for silver “gectoers” for the Chambre des Comptes of Dijon.

**BOUTEMIE** (or **BOUTMIE**), **DANIEL** (*B.D.M.*, Vol. I, 1904, p. 241). Goldsmith, Engraver and Medallist of the middle years of the seventeenth century, and a contemporary of Warin, *circ.* 1628-1636. His name also occurs as *Bouthemie*, and in contemporary documents he is styled *orfèvre ordinaire du Roy*. One of his ornamental engravings is dated 1636, and the medal of Habert de Montmor, signed **BOUTEMIE**, belongs to *circ.* 1646-48. The artist was in close acquaintance with Simon Vouet, the first official court painter. His works are all very rare. The few medals known by him are cast, and betray a good taste and clever technique. They are those of Simon Vouet and his wife, Virginia del Vezzo (with their portraits on either side); — Uniface medal with busts of the four children of Simon Vouet, *Francisca, Joan-Angelica, Laurentius, Ludovicus-Renatus Vouet, paternae tutelae dulciss. parente Virginia de Vezzo relictæ, a. 1640*; — Henri Louis Habert de Montmor, with busts on R of his wife and four children (a specimen of this rare medal, in bronze gilt recently passed through my hands, and has since been transferred to a Paris collection).

M. Jean de Foville has dedicated to Daniel Boutemie an interesting paper, in which he analyses his work, in *Revue de l'Art*, 1912, pp. 439-448.

Boutemie engraved a series of plates of ornaments.

**BOUVAL, MAURICE** (*B.D.M.*, Vol. I, 1904, p. 241). This artist was born at Toulouse, and is a pupil of Falguière. At the Salon of 1899 he exhibited : Portrait of Baron Rio-Branco; — Sculpture, plaquette; — A medal, etc.; — 1906. Portrait-plaquette of M. Fred. Herold; — 1913. Plaquette on the Centenary of the Chambre syndicale de la Maçonnerie de Paris; silver; — Jubilee Plaquette of M. Chamon; bronze; — Dr Henri Feulard, Paris (fatally burned at the Bazar de la Charité, 4. May 1897), etc.

**BOUVET, LOUIS CHARLES** (*B.D.M.*, Vol. I, 1904, p. 241). This Engraver was a son-in-law of Lévêque, Die-sinker at the Palais-Royal, Paris.



By Bouvet are also : Mining Medal of Anzin, Denain, Fresnes, Vieux-Condé ; — Advertisement Medalet of Bouvet as Engraver to the British Embassy, signed : **BOUVET FECIT**, etc.

Vives, *Medallas de la casa de Borbon*, 1916, describes a number of Spanish medals edited by Bouvet.

**BOUVET, RENÉ** (*French*). Gem-engraver and Medallist, born in Paris ; pupil of Levasseur. At the Salon of 1899 he exhibited : Gallia ; — Pericles and Aspasia, agate ; — Rhea, sardonyx ; — M<sup>lle</sup> R. B\*\*\*, cast plaquette in gold.

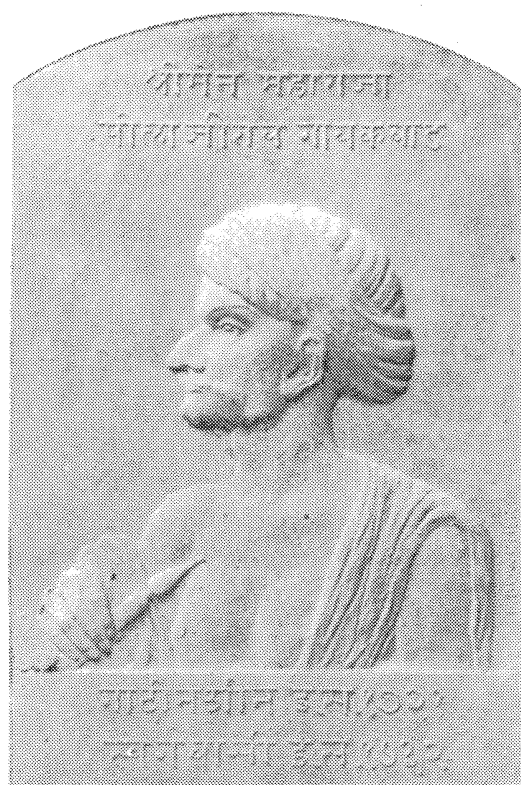
**BOVE, BERNARDINO DE** (*Ital.*). A Neapolitan Engraver, who worked for Frederick of Aragon (1496-1501). The Carlino of 1497 is by him.

**BOVY, ANTOINE** (*B. D. M.*, Vol. I, 1904, p. 243). Additional medals : The Prince Imperial, 1863 (after J. Peyre) ; — Medal of the Conseil d'Etat Vaudois, 1862.

**BOVY, HUGUES** (*B. D. M.*, Vol. I, 1904, p. 248). Died at Hermance, near Geneva, on 5. August 1903.

**BOWCHER, FRANK** (*B. D. M.*, Vol. I, 1904, p. 133). Additional works : 1905. Dr Alfred Willett ; — Retrospection, Æ medallion ; — 1906. Archibald Forbes ; — Sir John Evans K. C. B. ; — Edward Nettleship ; — Berkshire Medal ; obv. and R from sketch by H. G. Willink ; — 1908. Mr. and Mrs Edward Jones ; — Mr. and Mrs. Schwaben ; — 1909. Franco-British Exhibition Award Medal, 1908 ; — Portrait-medallions of Wallace, Darwin, and Woodward ; — 1911. Coronation medal of King George V. and Queen Mary ; — General Booth ; — Darwin ; — Our Lord ; — King Edward VII. on horseback ; — Impressions of Seals ; — 1912. T. R. H. the Duke and Duchess of Connaught, medal for presentation in Canada ; — Shakespeare (edited by Mr. Sharp Ogden) ; — Medal of the British Numismatic Society ; — 1913. Dr Albert Günther, F. R. S. ; portrait plaque, bronze ; — Dr Victor Tourneur, plaque in Wedgwood ware ; — Memorial Medal of Capt. Rob. F. Scott, presented by the Royal Geographical Society, "For Antarctic Discovery", 1913 ; 54 mill. ; — The Right Hon<sup>ble</sup> David Lloyd-George, Prime Minister, 1917 (for Spink and Son L<sup>td</sup>) ; — Victory off Jutland Bank, 31. May 1916 (designed by Admiral The Marquess of Milford Haven, and sold for the benefit of Naval Orphanages) ; — Victory off Heligoland Bight, and the Dogger Bank, 28. August 1914 and 24. January 1915 (as last).

Mr. M. H. Spielmann, F. S. A., the well-known Patron of Art, has lately directed the production of a series of nine Portrait-plaquettes of Gaekwars of Baroda, four of which were modelled by



1. Pilaji Rao Gaekwar 1721-1732.  
By F. Bowcher.



3. Anand Rao Gaekwar 1801-1820.  
By F. Bowcher.



8. Malhar Rao Gaekwar 1871-1875.  
By F. Bowcher.



9. H.H. Maharaja Sir Sayaji Rao Gaekwar of Baroda  
By F. Bowcher.

Mr. Bowcher. They represent : (1) Pilajirao Gaekwar (1721-1732); by F. Bowcher; — (2) Fatehsing rao Gaekwar I (1778-1789); by L.A. de Smeth; — (3) Anand rao Gaekwar (1801-1820); by F. Bowcher; — (4) Fatehsing rao, Regent (1807-1819); by Allan G. Wyon; — (5) Sayajirao Gaekwar II (1820-1848); by E.G. Gillick; — (6) Ganpat rao Gaekwar (1848-1857); by E.G. Gillick; — (7) Khanderao Gaekwar (1857-1871); by Doyle Jones; — (8) Malhar rao Gaekwar (1871-1875); by F. Bowcher (*illustrated*); — (9) H.H. Maharaja Sir Sayaji rao, the present Gaekwar; by F. Bowcher (*illustrated*). The size of these Plaquettes is  $3'' \times 2''$ . That of the present Maharaja Gaekwar is to be struck as a Prize Plaquette and will be also used in another form as an independent plaquette with the name on. (Information kindly supplied by Mr. M.H. Spielmann.)

**BOWER, ETHEL** (or **EDITH**) **A.C.** (*B.D.M.*, Vol. I, 1904, p. 258). Contemporary Sculptor and Medallist, residing in London. She has exhibited at the Royal Academy : — 1905. Edouard Lantery; — Archibald Sturrock; — Robert H. Davies; — Sir Charles Villiers Stanford; — Robert B. Mansfield; — Sir William S. Church; — 1906. John Roddam Spencer Stanhope; — 1907. Col. Hubert de la Poer Gough; — Joslin Dominus Muncaster; — Bishop Edward T. Churton; — C.T. Hagberg Wright; — John Church; — George A.C. Bower; — Rev. H.B. Gray D.D., warden of Bradfield; — R. Rev. Abbot Gasquet, O.S.B.; — 1908. Case of nine Medals; — Sir W. Crookes; — Sir James Dewar, etc.

**BOWER, GEORGE** (*B.D.M.*, Vol. I, 1904, p. 258). Died in March 1690; had been appointed Engraver to the Royal Mint in January 1664.

**BOWES, JOHN** (*Brit.*). Treasurer of the Mint at Durham House under Edward VI. to whom Mr. H.J. Symonds ascribes the posthumous coins of Henry VIII. and those of Edward VI. which bear the bow as a mark, and were minted in the Strand palace of the Bishops of Durham. Cf. Henry Symonds, *Edward VI. and Durham House*, *Num. Chron.*, 1914, pp. 138-155.

**BOWES, SIR MARTIN** (*B.D.M.*, Vol. I, 1904, p. 259). Appointed Master-worker at the Tower Mint in 1533, and was promoted in 1544 to an under-treasurership in the same establishment. His private marks were the Arrow and the Swan, which occur on coins of Henry VIII and Edward VI. Cf. H. Symonds, *Edward VI and Durham House*, *Num. Chron.*, 1914, pp. 138-155.

**BOYCOTT, THOMAS** (*Brit.*). Officiating Mint-master at Calcutta, appointed January 24, 1855, but in office until September of the same year only, when he was succeeded by Lieut.-Col. J.T. Smith.

**BOYDELL, JOHN** (*B. D. M.*, Vol. I, 1904, p. 259). Engraver, born at Dorrington in Shropshire on 19. January 1719, died in London on 12. December 1804. Studied at St. Martin's Lane Academy; set up ab. 1751 as printseller and publisher of engravings; sheriff of London 1785; Lord mayor, 1790; commissioned well-known artists to paint pictures illustrative of Shakespeare (engravings from which were contained in an edition of Shakespeare published in 1802) and built the Shakespeare Gallery in Pall Mall for their exhibition. Cf. S. Lee, *Dict. of Nat. Biog., epitome*, p. 133.

**BOYER, ÉMILE** (*French*). Contemporary Sculptor, born at Saint-Etienne (Loire); pupil of Antonin Mercié. At the Salon of 1905 he exhibited a Portrait-medallion of M. J. Grivolas, keeper of the Museum and Library at St. Etienne.

**BOYLE, JOHN J.** (*Amer.*). Contemporary Sculptor and Medallist, born in New York, 1851. He was educated in the Public schools of Philadelphia and the Ecole des Beaux-Arts, Paris. One of the members of the Council of the National Sculpture Society. He has received honours from the Paris Salon, the Ecole des Beaux-Arts, Paris, the World's Columbian Exposition, Chicago, and Pan-American Exposition, Buffalo, 1901. He is a member of the Architectural League and National Arts Club, New York, and was a member of the Fine Arts Commission for greater New York, under Mayor Mc Clellan.

At the New York International Medallic Exhibition, March 1910, he exhibited the following medals: Justice Leonard A. Giegerich; — Memorial to Carol H. Beck, Pennsylvania Academy of Fine Arts Medal; — Philadelphia Arts Club Medal, etc.

**BOYLEAU, BLAISE** (*French*). Mint-engraver at Saint-Pourçain, 1518-1529.

**BOZZACCHI, LUIGI** (*B. D. M.*, Vol. I, 1904, p. 259). At the Salon of 1892, this artist exhibited a Portrait-cameo; in 1897, a statuette in white jade, representing the Venus de Milo; — 1905. The Fisherman, a statuette in various precious stones; — 1909. Venus, group in precious stones.

**BOZZACHI, M<sup>lle</sup> PEPINA** (*Ital.*). Contemporary Sculptor and Gem-engraver; pupil of her father, M. Luigi B. At the Paris Salon 1912 she exhibited a Portrait-cameo in sardonyx; — 1913. Portrait of Rubens; — 1914. Portrait-cameo in rock crystal, etc.

**BRABANT, JEAN DE** (*Flem.*). Mint-master at Brussels, 1434-1437.

**BRABAND** (or **BRABANDT**), **ERNST** (*B. D. M.*, Vol. I, 1904, p. 260). Other medals by this Engraver are described by Fiala, *Münzen und*

*Medaillen der Welfischen Lande. Das neue Haus Lüneburg (Celle) zu Hannover, I-III, 1912-15* : Duke George William; R. QUO FAS ET GLORIA DUCUNT. The Hanoverian horse springing to left (several varieties, dated 1688, 1689, 1690, 1691 and 1715); — others, with R. FATENT CONSTANTIBUS ASTRA on a scroll above crowned pillar adorned with seven peacock feathers, 1692, 1693, 1703, 1704; — Memorial medal, 1705, on the Duke's death (signed: **E. BRABANDT**); — Duchess Eleonora, marquise d'Olbreuse, wife of Duke George William, undated (with bust of the Duke on rev.; several varieties); — Duke Ernest Augustus, on his Investiture to the Electorate, 1692 (3 var.); — The same with Prince Elector George Louis, undated; — Portrait medals of Duke Ernest Augustus; undated, and dated 1692, 1694 and 1698, etc.; — Duchess Sophie of Brunswick-Lüneburg, born Princess Palatine; undated, and dated 1693, 1696, etc.; — George Louis, Portrait-medals, undated (sev. varieties).

According to Schuster there is by him also a Memorial medal of Prince Elector Augustus of Hanover, 1698.



Joseph Pierre Braemt.

**BRACKEN-WENDT, JULIA** (*Amer.*). Contemporary Sculptor and Medallist. Her signature occurs in full on obv. and **J.B.W.** on rev. of a medal of the Chicago Society of Artists, 1903; Æ (64 mill.).

**BRADBURY, G.** (*Brit.*). Maker or Publisher of commemorative medals of Admiral Vernon's achievement at Porto Bello, 1793. On

obv. we find Don Blass kneeling, handing his sword to Admiral Vernon; ex. : BRADBURY. *R.* Harbour and shipping; WHO TOOK PORTO BELLO WITH SIX SHIPS ONLY; ex. : NOV. 22. 1739.

**BRADDOCK, LIEUT. J.** (*Brit.*). Mint-master at Madras, in charge from April 1836 to July 1837.

**BRAECKE, PIERRE R.** (*Belg.*). Contemporary Sculptor and Medalist, by whom I have seen : — Portrait-plaquette of Baron Ad. de Cuvelier, secretary of the Independent State of the Congo, 1885-1908.

**BRAEMT, JOSEPH PIERRE** (*B.D.M.*, Vol. I, 1904, p. 260). Additional medals : 1858. Medal of the Royal Society of Fine Arts and Literature of Ghent, Æ (46 mill.).

**BRAGG** (*B.D.M.*, Vol. I, 1904, p. 262). This Gem-engraver's signature occurs on the following intaglios : Herakles strangling lion, carnelian; — Urania; — Head of Omphale, white carnelian; — Euclid Canini, carnelian (reproduced in Raspe, *Tassie's gems*, Pl. LXXXX, 15560).

**BRAKE, JEAN** (*Flem.*). Mint-master at Brussels, 1437.

**BRAKENHAUSEN, FERDINAND** (*B.D.M.*, Vol. I, 1904, p. 262). By him is a fine Portrait-medal of Empress Victoria Augusta, 1894 (**V. BRAKENHAUSEN** 94).

**BRANCHE, JEAN NICOLAS** (*B.D.M.*, Vol. I, 1904, p. 262). Medallist and Seal-engraver, "graveur ordinaire de Monsieur frère du Roi", born in Paris on 29. June 1734, died there on 3. November 1786. By him are a large Seal with the arms of the Duc de Berry, and a jeton of the Paris Comptoir d'Escompte.

His nephew(?) **LOUIS FRANÇOIS BRANCHE**, also a Medallist and Seal-engraver, is the engraver of the medal mentioned previously. Cf. Ct. Babut, *Les grav. Branche*, Rev. num., 1908, p. 538.

**BRAND, ANDREAS JOACHIM** (*Germ.*). Mint-master at Rostock, 1805-1825. He signed : **A.I.B.**

**BRANDT, FRANZ HEINRICH** (*Germ.*). Mint-master at Rostock, 1782-1800. In 1783 he issued Ducats, Sechslinge, Schillings and Groschen.

**BRANDT, HENRI FRANÇOIS** (*B.D.M.*, Vol. I, 1904, p. 263). Additional works: Portrait-medals, Johann Koepke; — Fritz, Mint-engraver at Berlin; — Alexandre Vattermare, 1833; — Isidore Magues, 1832; — Medal of Ferdinand I. King of the Two-Sicilies, on the completion of the Theatre of San Carlo; — Undated Medal of

Merit for Arts and Science, of King Ernest Augustus of Hanover ; — Welcome at Hanover to the newly wedded pair, George Crown Prince of Hanover and Marie Duchess of Saxe-Altenburg, 1843, etc.

**BRASHER, EPHRAIM** (*B.D.M.*, Vol. I, 1904, p. 268). From the Proceedings of the American Numismatic Society, 1914, p. xxxiv, we cull the following details :

“Brasher is said to have been a gold-and silversmith, and probably a resident of New York ; his name appears in the New York City Directory for 1787 as a silversmith at No. 1 Cherry Street. He may perhaps have been a relative of Abraham Brasher, a colonel in a New York regiment during the Revolutionary War, and somewhat known by his songs and popular ballads. As to this, however, we are not certainly informed. He was employed by the authorities of the United States Mint in 1792 to make assays for the mint, ‘on sundry coins of gold and silver, pursuant to instructions from the then Secretary of the Treasury (Alexander Hamilton)’. What those coins were it cannot now be definitely ascertained, but possibly he may have assisted David Ott, whose assay, in November, 1792, is on record. This was an examination of ‘French Guineas and Double-Guineas’, so-called, and of English Guineas, Spanish Pistoles, and Half Johannes of Portugal, of various dates, in gold, and of English and French Crowns, English Shillings, and Spanish Dollars, in silver ; for work of this kind Brasher seems to have been well adapted. He appears, however, to have been unsuccessful in business, and to have made an assignment to one John Shield.

“A most noteworthy discovery during the present year (1914) has been made by Mr. Waldo Newcomer, of Baltimore, Md., and one which raises many interesting questions regarding the early coinage of the United States. Mr Newcomer recently obtained a number of early Spanish and other foreign gold coins from a lady, who informed him that they had been accumulated many years ago. Among these coins was what purported to be a golden ounce or eight-escudo piece of Spanish issue, dated 1742. On the obverse of the piece, around the border reads what seems to be PHILIP V.D. G.H.REX.ANO 17(00, or 08). In the centre of the field, which is surrounded by a large circle of pearls, are two columns, representing the pillars of Hercules, each of which is surmounted by a fleur de lis. Above is a flowered ornament. In three lines, running across the columns, is the inscription L.8.V. | P.V.A. | 7.4.2. Below the columns are four lines representing waves of the sea, and below these is the word **BRASHER**. Still further below, between D.G. and H. of inscription, are the letters N.Y. The reverse shows a cross of Jerusalem, quartered with castles and lions. In the centre of the field is counter-stamped EB. Around the border is inscribed HISPANIARUM ET IND REX. The piece weighs 409  $\frac{3}{4}$  grains.

L. FORRER. — *Biographical Notices of Medallists*. — VII.

8

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“ From a careful examination, it is certain that the whole coin design was entirely fabricated outside of any authorized Spanish mint, and the stamp of BRASHER N·Y. must have appeared in the original die, although the counterstamp EB was added after the piece had been struck, and seems to be exactly like the stamps of this assayer which have been examined on the various Brasher doubloons and other gold coins, usually of Spanish or Portuguese origin, which have appeared from time to time.

“ One of the first questions raised by the discovery of this coin is, did Ephraim Brasher, the famous coiner of the New York doubloon, operate a private mint in New York, at which he struck golden doubloons from dies made at his establishment ?

“ We are all very well acquainted with the famous New York doubloon, which is of entirely original design, and which relates only to New York. In the past it has been thought by some that the weight of this latter piece, which ranges from  $406\frac{1}{2}$  to 411 and a fraction grains, was reason enough to entitle it to be called a doubloon. Others have thought, as it was well known that Brasher had petitioned the New York legislature in 1787 for the privilege of coining New York cents, the design of the so-called doubloon had really been intended for this proposed cent, and that the striking of these pieces in gold had no special significance, although the same design has never been discovered in copper or other base metal.

“ Now, the discovery of this piece above described would seem to bear out the argument of those who have called the New York piece a doubloon, and that the weight was not a coincidence, but rather was created by design.

“ So far no information has come to our attention that Brasher ever manufactured doubloons of any kind on his own account, or that he had a private mint, but the existence of the piece just come to light would point to that conclusion.

“ It is an undoubted fact that private persons, during the latter part of the nineteenth century *did operate private mints in Baltimore and elsewhere*. We have as authority for this statement the following extract from a letter written by Henry William De Saussure, Director of the United States Mint, dated Oct. 27, 1795 : ‘ I understand that none of the laws of Congress have provided any penalties for the various offences which may be committed against the coinage. In most countries strict laws are enacted, prohibiting the interference of individuals in this attribute of the sovereignty ; and, in some, the very possession of dies or presses, or other implements essential in the coinage is made criminal. In this country mints are said to be boldly erected at Baltimore and elsewhere, professedly to imitate the coins of foreign countries and to furnish a

debased gold coin for the West India markets; and so much of the gold bullion which would be brought to the national mint is carried to these private establishments, which degrade our national character'. (*A.J.N.*, 1892, July, p. 13).

"It is not unlikely that the gold coins now known which show the counter-stamp of EB, were some of the coins which Brasher assayed and stamped at the instance of the Secretary of the Treasury. This is somewhat supported by the fact that at the Zabriskie sale was catalogued a half Joe of Portugal, Joseph I, 1766, in the centre of which was a plug bearing the counterstamp of EB, the same as used on the New York doubloon. Evidently the insertion of this plug of gold was required to bring it up to its proper value. Then again, Mr. Newcomer has a piece in his collection, of the same denomination, but dated 1754, also bearing the EB counterstamp on an inserted plug of gold". (*A.J.N.*, XLVIII, XXXIII-V).

**BRANCALIONE, GIAN FRANCESCO** (*Ital.*). Mint-master at Naples, in conjunction with Gian Carlo Tramontano, *circa* 1495-1497. Issued the Giustine (Mezzi Carlini) of Ferdinand II. of Aragon. Cf. Carlo Prota, *Le Monete dette Giustine di Ferdinando I. e Ferdinando I. d'Aragona*, Bollettino del Circolo Numismatico Napoletano, 1916, pp. 21-26.

**BRASSEUX, FRÈRES** (*B.D.M.*, Vol. I, 1904, p. 269). A medal of Louis Napoleon Bonaparte, President of the French Republic, 1851-1852, is signed: **BRASSEUX—D'APRÈS NATURE**; *R*. Inscription in six lines (65 mill.). It is probably by Brasseux cadet. Another medal issued by this firm is that of Count Demidoff.

Brasseux aîné died in 1850. He published a series of medals of Napoleon I., which are described in his Catalogue of 1840. On a mining medalet of La Chazotte (St Etienne) his signature occurs as: **BRASSEUX, GRAVEUR DU ROI**. *Vide* Revue num., 1904, xxvi-xxxv, Catalogue of the copies of Napoleon I.'s medals by the editor Brasseux.

The firm's signature occurs also on a medal of Molière *R*. Monument; *Æ*. 40 mill.

**BRATEAU, JULES PAUL** (*B.D.M.*, Vol. I, 1904, p. 269). This Sculptor was born at Bourges, and began exhibiting medallic works at the Salon in 1874: Portrait-plaquettes, Medals, Medallions, etc. *Æ*.; — Salon 1890. A child, bronze plaquette; — Minerva, silver plaquette; — Fame, silver plaquette, etc.

**BRATTLE, DANIEL** (*Brit.*). Sinker of the irons at the Royal Mint, London, under the Commonwealth.

**BRAUN, JOHANN BARTHOLOMÄUS** (*B.D.M.*, Vol. I, 1904, p. 269). At the Dresden Fine Arts Exhibition, 1906, the following medal by this artist was shown : Albert, Margrave of Brandenburg-Ansbach, undated; and by his wife **ANNA MARIA BRAUN**, Frederick I., Duke of Saxe-Gotha, 1676 (?), and Johann Frederick, Margrave of Brandenburg-Ansbach, undated.

**BRAUNER, OLAF** (*Amer.*). This Medallist exhibited at the New York International Medallic Exhibition, New York, 1910, two medals : Clifton Beckwith Brown medal of the College of Architecture, Cornell University ; — Portrait of Junior.

**BRÉCHOT, ÉMILE ERNEST CLAUDE** (*French*). Contemporary Sculptor and Medallist, born at Caudebec-en-Caux (Seine-Inférieure); pupil of Mercié and Ch. Peter. At the Paris Salon (Soc. des Art. fr.) 1914 he exhibited a medal in silver.

**BREHMER, FRIEDRICH** (*B.D.M.*, Vol. I, 1904, p. 271). Mint-engraver at Hanover, from 1846 to 1864. Further productions : Medals on the Completion in 1852 of the Theatre at Hanover begun in 1845 ; — Dedication of the Monument of King Ernest Augustus at Hanover, 1861 ; — 81<sup>st</sup> Anniversary of Birth of King Ernest Augustus, 1851 ; — Ernest Augustus, *A* 10, 5 and 2½ Thaler 1846-1851 ; *℞*. Thaler and subsidiary coins of 1848-1851 ; — George V., Hameln Medals of Merit, 1857 ; — Prize medals in gold, undated (1857) ; — 25<sup>th</sup> Anniversary of the Agricultural Society of Hanover, 1861 ; — Homage of the Bavarians to Queen Marie of the Two-Sicilies, 1861 ; — Pattern Thaler of George V., undated ; *℞*. Plain ; — Harz Mining Thaler, 1852-54 ; — Thaler on King's Visit to the Mint, 1853 ; — Double Thaler, 1854 ; — Another, of same date, on the Visit of the Royal family to the new Mint ; — *A*. 10, 5 and 2½ Thaler 1853 and other dates.

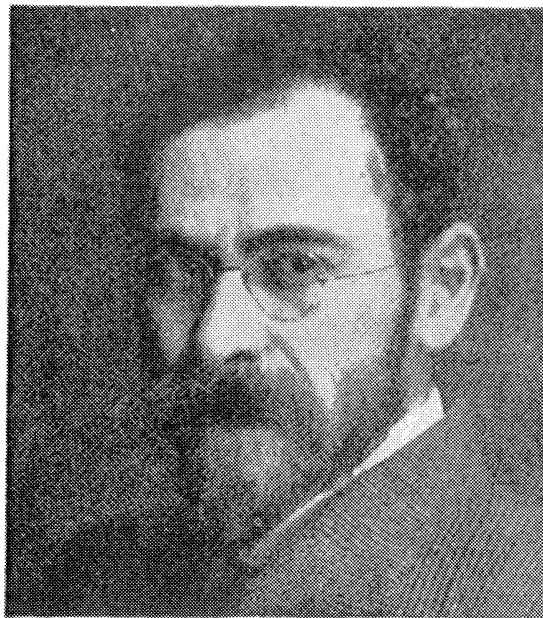
**BREI, DIETRICH** (*Germ.*). Contractor of the Mint at Frankfort-on-M., 1568.

**BREM, LUDWIG** (*Germ.*). Mint-warden at Nördlingen, 1570.

**BREMAEKER, EUGÈNE DE** (*Belg.*). Contemporary Sculptor and Medallist of Brussels. By him are, amongst other works : Badge of the 'Exposition du bâtiment et de l'éclairage', which was organized at the Palais du Cinquantaire, by the Brussels Chamber of Commerce, 1907 ; — Badge of the 25<sup>th</sup> Anniversary of the Foundation of the Provincial Institute of the Deaf and Dumb ; — Portrait-plaquette of Colonel Oswald Allard, and a small medal entitled "Vanité", showing on obv. an idealised head of a young Woman and on the other a skull with the inscription : VANITÉ QU'ES-TU ? ;

— Commemorative Medal of Daniel Tempels, commander of the Company of 'Chasseurs cyclistes' of the Brussels Civic Guard; 40 mill.; — M<sup>lle</sup> Félyne Verbist, commemoration of her acting in the ballet 'Le Spectre de la Rose' at the Théâtre de la Monnaie, Brussels, 1913; 28 mill. (Fonson & Co.); — Léon Ponzio; 34 mill, etc.

**BRENNER, VICTOR DAVID** (*B.D.M.*, Vol. I, 1904, p. 277). This artist was born at Shavly, a small town in the province of Kovno, Russia, on 12. June, 1871. He began his artistic career as a Seal-maker in his native town, but emigrated in 1890 to New York.



There he found work as a Die-cutter and Engraver of badges. "He prospered from the start", says a writer in *Current Opinion* (New York Magazine) for January, 1916, p. 50, "soon helping the other members of his family to go to the new world.

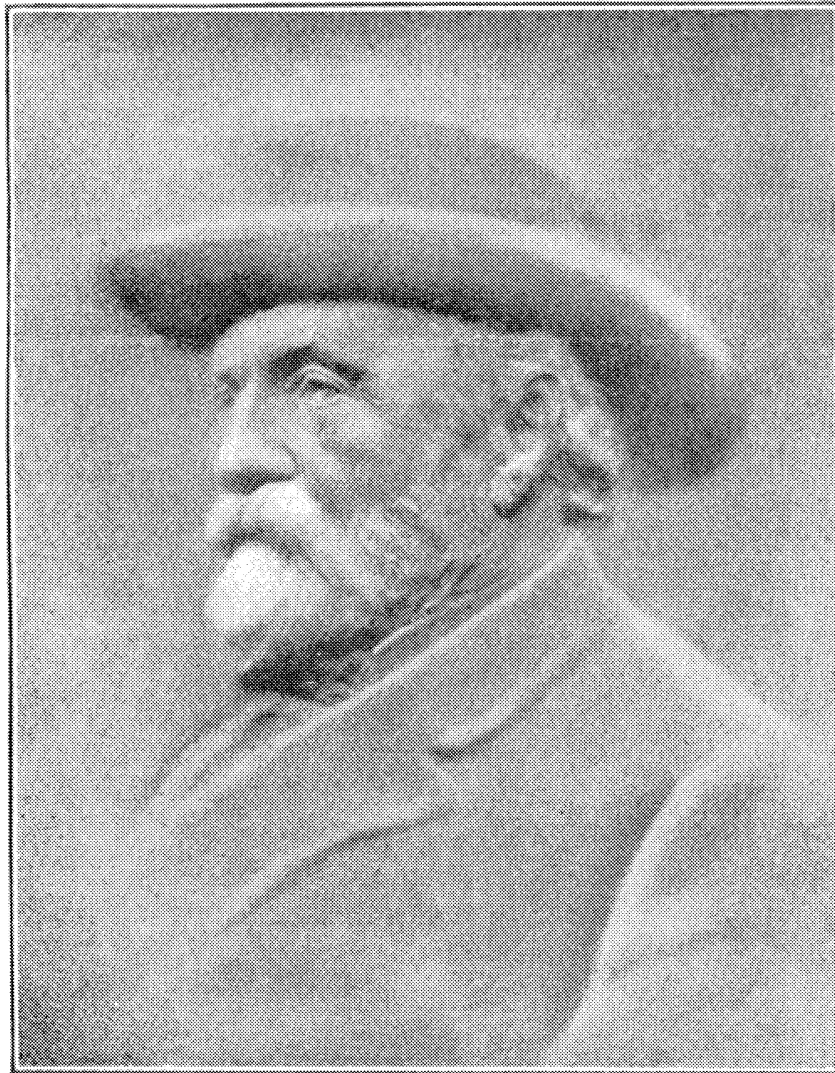
"Brenner's design of a head of Beethoven for a musical society attracted the attention of Prof. Cettinger of New York City College, through whom he was introduced to the coin collections of the American Numismatic Society.

"In 1898, the artist was able, on the proceeds of four years' work, to go to Paris for three years' study at the Académie Julian. It was during this time that I had the pleasure of making his acquaintance and corresponding with him. Under the influence of Roty and Rodin his art visibly improved. He exhibited at the Paris Exposition and Salon, 1900, Buffalo Exhibition 1901, St. Louis 1904,

receiving awards from each. In 1906 he returned to New York, setting up there as a Sculptor and Medallist.

“He threw himself at once into the battle then being waged by the Numismatic Society for better American coins. Mr. Kellogg explains some of the events of this movement :

“Even the conservative British were eclipsing the United States



Huntington, the Railroad Builder.

in this direction. The movement met with a hearty response from President Roosevelt. In 1908, Brenner was chosen to design the Panama medal which has since been given to every workman who puts in two consecutive years on the canal. Among his earlier pieces of work had been the execution of a series of modern coins for the Republic of San Domingo. President Roosevelt was struck with

the possibility of making use of his Lincoln as the first step in reforming the face of the U.S.A. coinage. The question lay between the Half-dollar and the Cent; and choice fell on the latter, both because for sixty-five years there had been no change in the copper coins with their rather impossible Indian heads; and because the smaller the coin the more people who would thumb it over. St.



The Torch-bearer of Education.  
Plaque for the fiftieth anniversary of the University of Wisconsin.

Gaudens had already wrought his beautiful Ten and Twenty-dollar gold pieces for the United States; but the circulation of such denominations was so restricted that the movement had stopped there. The Lincoln head was, of course, the main element in the new pocket piece; but it represented also the modern tendencies in simplified decoration. It is not overloaded and introduces the hollow surfaces used in the beautiful French pieces.

“The modelling of the new One-cent piece in 1909 was to Brenner other than a chance government commission. He had learned that the common coins of a people may become the spreaders of a sense of what is true in line and contour and proportion — more readily than paintings or statuary, the scattered forms of architecture, more widespread even than the photograph or the moving picture, and more responsive to the moulding influence of the artist” (*loc. cit.*, p. 51).

“But the designing of coins is in reality but a small part of the work of this craftsman and sculptor. In the words of Mr. Kellogg, Victor Brenner has shown his mastery of portraiture in bas-relief in his heads of : “Hay the diplomat ; Emerson the philosopher ; Evarts the lawyer, with his deep inseeing eyes ; Huntington the railroad builder, who spanned mountain and desert, with eyes and background giving a curious effect of a searchlight of a locomotive ; Swasey, the telescope builder, whose lenses pierced the farthest heavens ; and a score of others.” In the fountain memorial to the donor of Schenley Park, Pittsburgh, which was unveiled during the present year, Brenner has treated the mythological subject of Pan in a classic spirit — “a gay unspoiled conception kindred to the effrontery with which some little natural park breaks into our tamed and deadening city landscape.”

Brenner's work is represented in the Paris Mint ; Munich Glyptotek ; Vienna Numismatic Society ; Metropolitan Museum of Art, New York ; and American Numismatic Society ; Luxembourg Museum, Paris ; Museum of Fine Arts, Boston. He is a member of the American Numismatic Society, National Sculpture Society, etc. He took part in the discussions at the Brussels International Numismatic Congress, 1910.

At the New York Medallion Exhibition, March 1910, he exhibited the following Medals and Plaquettes : Professor Adolph Werner, New York ;  $\text{Æ. } 46 \times 64$  mill. ; — C. Delacour ; — The Lincoln medal ; — Dr. Charles Rabutot ; — Abraham Lincoln ; — Commemorative medal of the Visit of Prince Henry of Prussia, 1902 ; — J. Sanford Saltus ; — M<sup>me</sup> Ernest Raynaud ; — Portrait-medallion ; — Spanish War Medal ; — De Vinne Plaquette ; — John Paul Jones ; — Dr Rupert Martin ; — Dr Otto Binswanger, of Iena ; — Anita Stuart ; — Harvard University medal ; — Norman Wait Harris Prize ; — Julia W. Oettinger ; — Carl Schurz, 1908 ; — Spencer Trask (2 models) ; — Shepherdess ; — Charities and Correction medal ; — The Wright medal ; — René ; — Amerigo Vespucci ; — The John Fritz medal (For Scientific or Industrial Achievement) ; — Dr Dumoutier of Paris ; — New Engineering Society Building ; — Salomon Loeb ; — International Tuberculosis Congress, Washington, 1908 ; — The James M<sup>c</sup> Neill Whistler medal ; — Edward B.



Fulde; — Fine Arts Federation of New York; — The Charles P. Daly medal for Geographical Research;  $\mathcal{R}$  70 mill.; — Centennial of the Historical Society; — Katrina Trask; — William Maxwell Evarts; — Mrs. H\*\*\*; — University of Wisconsin; — Miss F\*\*\*; — Frederick Samuel Tallmadge; — George A. Lucas; — Collis P. Huntington; — New York Public Library; — Portrait-medallion; — William Openheim; — Plaquette of the Paris Exposition, 1900; — Theodore Roosevelt; — W.A. Muhlenberg, DD.; — Jessie; — Nansen, the Arctic explorer; — John Wakefield Francis, M.D.; — George William Curtis; — National Academy of Design; — Panama Canal medal; — Samuel Putnam Avery, 1914 (Medal presented by his friends and the architects of New York);  $\mathcal{A}$ . 63 mill.; — Regatta Association; — Societas Cincinnatorum Instituta; — Joaquim Sorolla; — 'Motherhood medal'; — Device for Craftsmanship; etc. Some of Brenner's best works are reproduced in the Exhibition Catalogue.

Medals issued for the American Numismatic Society: William Augustus Muhlenberg, DD., Founder of St. Luke's Hospital, 1896; — Charities and Correction Medal, 1898; — Prince Henry of Prussia's Visit to New York, 1902 (69 mill.); — Americus Vesputius Medal, 1903; rectangular,  $76 \times 58$  mill.; — John Paul Jones, 1906; rectangular,  $80 \times 60$  mill.; — Seal of the American Numismatic Society (obv. used for the Fiftieth Anniversary Medal of the Society, 1908).

Since 1906 the artist has been a frequent exhibitor at the Paris Salon and Royal Academy, London.

Among other medals and plaquettes by him not mentioned before I may name: Commemorative Plaquette and several medals of John Paul Jones; — John Hay, Secretary of State 1897-1905 (issued by the Rowfant Club of Cleveland, 1913); *rev.* The Open Door in the Far East; — Prof. George Bailey Hopson, of St. Stephen's College; — The new Chivalry (with obv. representation of Sir Galahad); — George William Curtis (1824-1892, Columbia College Award for excellence in Public speaking; (oval  $\mathcal{A}$  47  $\times$  57 mill.); — Presentation to Capt. Rob. F. Scott, of Antarctic fame, of the Cullum Geographical Medal, by the American Geographical Society of New York, 1904; 70 mill.; gold; — Dr W.H. Welch of Baltimore, President of the American Medical Association, 1910 (signed on obv. **V. D. BRENNER SC. 1910** and on rev. **V. D. B.**); — The Torch-bearer of Education (Plaque for the fiftieth anniversary of the University of Wisconsin); — Emily Blackwell, Pioneer woman physician (New York Infirmary for Women and Children founded by the Blackwell sisters); — The Immigrant led by America; plaquette; — Dr Rupert Norton (Tablet for the Johns Hopkins University Hospital); plaquette; — Dr William H. Welch (A Johns Hopkins



University Tablet); — Award Medal, School of Mines, Columbia University; 38 mill.; Ambrose Swasey, Cleveland, O.; Plaque, 90 × 75 mill.; — Award Medal of Municipal Art Society for fine Draughtsmanship; Æ 30 mill.; — Award Medal for University of Wisconsin; Plaquette badge, 17 × 23 mill.; etc.

The presentation medal to Samuel Putnam Avery, 1915 (in appreciation of Mr. Avery's many contributions to the cause of culture in the fine arts, and especially in commemoration of his gift of the Avery Library Building to Columbia University), designed by Brenner, dies cut by Cass Gilbert.

BIBLIOGRAPHY. — *Victor Brenner—Designer of Coins and Sculptor of American Culture*, Current Opinion for January, 1916, p. 50.

**BRENNER** (or **PRENNER**), **KARL** (*Swiss*). Mint-master at Basle, first mentioned on a document bearing date 1. September 1509. He issued Dicken, Groschen, Plapparts, Dopplevierer, Vierer, Rappen and Hälblinge. In 1511 he prepared Patterns for the Mint of Constance. He took part in the battle of Marignano, and died about 1525. Cf. M. A. Ruegg-Karlen, *Basler Münzmeister, Stempelschneider und Medailleure*, Rev. suisse num., 1915.

**BRENET, NICOLAS GUY ANTOINE** (*B.D.M.*, Vol. I, 1904, p. 174). Dr S. Bousfield possesses dies for the reverses of the following medals: Fortune adverse; — Battle of Lützen; — Napoleon's Sojourn in Elba, 1815; — Completion of the Simplon Pass; — 1814. Reverse of medal of Louis XVIII (by Andrieu). Female figure and ship; inscr.: IL PORTE LA PAIX DU MONDE; Æ (40 mill.).

**BRETON, CHARLES** (*French*). Contemporary Sculptor, born at Tours; pupil of Barrias, Coutan, A. Verlet, and Denys Puech. At the Salon of 1907 he exhibited three Portrait-medallions of M<sup>me</sup> André Kling; — M. A. Rischmann; — M<sup>me</sup> F. de Rayssac; — 1910, Portrait-medallion of M. Luglien-Leroy; — M<sup>me</sup> Bertille P. S\*\*\*; — 1912. Portrait-plaquette of M. Luglien-Leroy; — M<sup>me</sup> C. R\*\*\*; — 1913. M<sup>me</sup> Ch. R\*\*\*; — Medal of the Centenary of the Battle of Moskowa (1812-1912); — Portrait-plaquette of M. Luglien-Leroy; bronze; — 1914. Portrait of M<sup>me</sup> B\*\*\*, medallion in terra-cotta, etc.

**BRETON, HERCULE LE** (*B.D.M.*, Vol. I, 1904, p. 279). Additional medal: 1671. Charles Evrard, French painter and architect, Æ (47 mill.).

**BRETT** (*Brit.*) Gem-engraver of the Victorian era.

**BREUER, JOHANN GEORG** (*B.D.M.*, Vol. I, 1904, p. 280). I have noticed this artist's signature also on an undated medal of John Frederick, Duke of Brunswick-Lüneburg, with R. EX DURIS GLORIA.

**BREUER, PETER** (*Germ.*). Contemporary Sculptor, residing at Charlottenburg. At the Berlin Kunstaussstellung, 1907, he exhibited a Plaque commemorating the Participation of the German Empire in the St Louis Exhibition 1904, and at the Brussels Salon de la Médaille, 1910, a Plaque of the Prussian Ministry of Public Instruction for services in music rendered on the occasion of the Berlin Exhibition of 1906.

**BREWSTER, G. T.** (*Amer.*). Contemporary Sculptor and Medallist, by whom is a Medal of the Pan-American Exposition at Buffalo, 1901; Æ. (34 mill.).

**BREYE, J. G.** (*Germ.*). Medallist of the third quarter of the seventeenth century. By him is a Portrait-medal of Augustus, Duke of Saxe-Weissenfels on his Pretensions on Julich and Cleves.

**BREZIN, MICHEL** (*B.D.M.*, Vol. I, 1905, p. 281). Gunsmith and Die-sinker. Some of his works may be seen in the Vienna K. 'Waffensammlung' and in the Berlin Arsenal.

**BRICHAUT, AUGUSTE** (*B.D.M.*, Vol. I, 1904, p. 282). He was Comptroller of the coinage at the Brussels Mint, from 1866 to 1873. Under his auspices were also struck the Louis XVIII. 5 Franc piece, 1815, signed: **TREBUCHET** (*Vide* Revue belge, 1900, pp. 174-185); — Berthier 5 Francs 18..; — Leo XIII., 5 Lire, 1878; — Henri de France, comte de Chambord, etc.

**BRIGEL, CLAUS** (*Germ.*). Goldsmith and Seal-engraver at Ulm, *circ.* 1540.

**BRIOSCO, CRISPO**, surname of **A. RICCI** (Vol. V, p. 102). Gem-engraver of the middle of the eighteenth century.

**BRISSART-BINET** (*B.D.M.*, Vol. I, 1904, p. 295). 1849, Published a medal (by A. Garnier) to commemorate the dedication of the statue of Jean Baptiste Drouet, Marshal of France, at Rheims, Æ. 50.

**BRISTOL, RENÉ** (*French*). Contemporary Sculptor and Medallist, born at Thiviers (Dordogne); pupil of Mercié and Lorieux. At the Paris Salon 1912 he exhibited a frame containing three Portrait-medallions: M. Jonchère; — Mon père; — M. Maurice Chemin.

**BRITTEN**, *not* **BRITTEU** (*B.D.M.*, Vol. I, 1904, p. 295). The signature **BRITTEN** occurs very distinctly on a medal of Dr D. Meliton Porras y Callao, Peru, 1879 (in the Boston Collection).

**BROADBENT, A.** (*Brit.*). Contemporary Sculptor, residing in London, who exhibited at the Royal Academy Exhibition of 1906 a Relief in bronze, The Slave, and another in silver, St. John.

**BROCETTI, GIUSEPPE** (*B.D.M.*, Vol. I, 1904, p. 295). Sculptor, Architect and Medallist, born in 1684 at Florence, died there about 1733 (according to Zani). He worked for a number of Florentine churches.

**BROCK, Sir THOMAS K.C.B.** (*B.D.M.*, Vol. I, 1904, p. 295). Dr S. Bousfield possesses a wax medal by this artist, which was no doubt intended for a Diamond Jubilee Medal of Queen Victoria, 1897. This head of Queen Victoria slightly differs from the accepted design.

**BRÔDEL, M.** (*Amer.*). Contemporary Draughtsman and Sculptor, connected with the Johns Hopkins University at Baltimore, and best known for his illustrations of medical works. He is the author of a Medal of the Medical and Chirurgical Faculty of Maryland, May 1909 (information kindly supplied by Dr H.R. Storer).

**BROGGI, FRANCESCO** (*B.D.M.*, Vol. I, 1904, p. 296). Born in Milan in 1811, died in 1857; appointed Assistant-engraver at the Mint of Milan in 1831, and second Engraver in 1841.

There is a medal by him of Dante, uniface, and without inscription, Æ. (40 mill.).

**BROME, HANS** (*Germ.*). Mint-master to the Archbishop Bertold, Count of Henneberg, of Mayence, and Count Palatine Philip, 1486-1494, worked also for Worms.

**BROOK AND SON** (*Brit.*). Engravers, Edinburgh. Engraved the counterseal of Scotland of King Edward the Seventh.

**BROOKS, RICHARD EDWIN** (*B.D.M.*, Vol. I, 1904, p. 298). At the Salon of 1899, this American artist exhibited seven Portrait-medals in gold, and again in 1906; and Mr. Eidlitz has brought to my notice two further medals by him: William Brown Cogswell, 1906, Æ. 64; — Rowland Hazard, 1906, Æ. 63.

**BROUGHTON, VERNON DELVES** (*Brit.*). Appointed Deputy Master of the Melbourne Mint, November 8th., 1877. Resigned July, 1884.

**BROWN, A.E.** (*Brit.*). Issuer of a Prize Medal of the Royal County Agricultural Exhibition at Winchester, 1887; Visit of T.R.H. the Prince and Princess of Wales (in H.M. the King's collection).

**BROWN, CECIL** (*Brit.*). Contemporary Sculptor and Medallist, 4 Radnor Studios, King's Road, Chelsea, London S.W. At the Royal Academy 1913 he showed a case of medals in bronze, and I have noticed his signature **C.B.** (incuse) on a uniface Portrait-medal of Lord Lister, XVII INT CONG MED LOND. MCMXIII and Member's Badge of the XVII. International Medical Congress in London, 1913.

He also exhibited at the Paris Salon (Société des Artistes français) 1914 three medals in bronze : Portrait of Murray Marks; — Sir Lawrence Guillemard; — International Medical Congress, 1913.

**BROWN, CHARLES** (*B.D.M.*, Vol. I, 1904, p. 298). Raspe gives the following list of this Engraver's productions; they are all intaglios, when not otherwise mentioned : Ganymede, carnelian (signed : **C. BROWN INV.**); — A dog setting, carnelian; — Two greyhounds in a chain, carnelian; — A greyhound lying; — Stag attacked by four dogs, carnelian; — Head of Neptune, carnelian (2 var.); — Apollo and Cupid, carnelian; — Phoebus in a car drawn by two horses, preceded by Cupid holding torch, carnelian (signed : **C. BROWN**); — Head of Bacchus, sardonyx; — Herakles seated on a rock, carnelian (sev. var.); — Cupid and Psyche, yellow carnelian; — Busts of Venus and Mars, side by side, carnelian; — Leander and Hero (2 var. in onyx, and rock crystal); — Head of Paris, carnelian; — Pyrrhus presented to Glaucias, carnelian; — Head of Demosthenes, cameo; — Milo of Croton, white carnelian; — Philosopher seated at a table, carnelian; — Two lions couchant; — Cock pecking out of a cornucopiae, cameo; — Two stags and a hind in a forest, sardonyx, and chalcedony (2 var.); — Dionysiac bull, carnelian; — Horse frightened by a lion; — Head of Ariadne, yellow carnelian; — Bust of Mars, carnelian; — Bust of Hannibal, onyx, etc.

Charles Brown was born in 1749, and died on 1. June 1795; he was a brother of William Brown, worked in Paris and London; exhibited at the Royal Academy from 1771-1785, cameos and intaglios representing classical subjects and natural history.

*Vide WILLIAM BROWN infra.*

The two brothers executed a number of gems in conjunction.

**BROWN, G.** (*Brit.*). With this signature is a medal of Constantine Henry Phipps, Earl of Mulgrave, 1837 (Æ, 51 mill.).

**BROWN, GEORGE** (*Irish*). Seal-engraver, born about 1786, died 1827. "He worked in Fownes Street in the early part of the nineteenth century, and was Seal-Engraver to several Lords-Lieutenant. He exhibited impressions of seals and engraved gems at various exhibitions in Dublin from 1813 to 1821, and at the Royal Hibernian Academy in 1826 and 1829. (Strickland, *A Dictionary of Irish Artists*, 1913.

**BROWN, H.** (*B.D.M.*, Vol. I, 1904, p. 298). Die-sinker of the middle years of the nineteenth century, by whom is a Crystal Palace Shakespeare Medal, and also a Good Conduct medal.

**BROWN, MORTIMER** (*Brit.*). Contemporary Sculptor; exhibited at the Royal Academy, 1909, a Portrait-medallion in bronze of Abraham Lincoln.

He began exhibiting sculpture at the R. Acad in 1898, and has produced some notable works : Aeneas leaving Troy; John the Baptist; Bust of N. Denholm Davis, etc.

**BROWN, PERCY** (*Brit.*). Principal of the Government School of Art, Calcutta; Designer and Modeller of the reverse of the silver coinage of British India dated 1911 and after.



Rupee, 1911.

**BROWN, THOMAS** (*Brit.*). Gem-engraver; exhibited at the Royal Academy 1842, *The Race*; an intaglio impression.

**BROWN, WILLIAM** (*B. D. M.*, Vol. I, 1904, p. 298). By this clever Gem-engraver of whom Prof. Dalton says, "that he has scarcely yet been accorded the recognition which he deserves, and that he was chiefly distinguished for his portraits, which are spirited and full of character" are the following intaglios and cameos: Head of Jupiter, carnelian (signed : **W. BROWN**); — Leda and the swan, yellow carnelian (signed : **W. B.**); — Hebe, carnelian; — Hebe seated feeding eagle, carnelian; — Ganymede, carnelian (signed : **W. BROWN F.**); — The Rape of Proserpine, white carnelian (**W. BROWN**); — Ceres and Plenty, carnelian; — Diana, carnelian (**W. BROWN INVT.**); — Salmacis embracing Hermaphroditus, chalcedony; — Neptune standing in a shell drawn by two hippocamps (2 var.); — Head of Apollo, carnelian; — Terpsichore dancing, carnelian; — Mask with pedom and dagger; — Head of Hygiea, carnelian; — Head of Bacchus, carnelian; — Head of Ariadne, topaz; — A Bacchanalian triumph, carnelian; — Bust of a young Bacchant; — Herakles judging between Wisdom and Pleasure, carnelian; — Herakles strangling the lion, chalcedony (2 var.); — Head of Herakles and Deianeira, carnelian (2 var.); — Head of Omphale in lion's skin, carnelian; — Head of Venus, yellow carnelian; — Venus sitting on a rock, and Cupid resting on one of

her knees, carnelian (signed : **W.B.INV.**); — Judgment of Paris, carnelian; — Venus caressing Mars, onyx; — Cupid mounted on a lion, sardonyx; — Cupid, mounted on a panther, at full gallop, carnelian; — Cupid dancing with a satyr, carnelian; — Cupid playing on the lyre (signed : **BPΩYN**); — Cupid and Psyche, carnelian; — Marriage scene, onyx; — A conquered Province, cameo; — Chariot race, sardonyx; — Amphitheatre with spectators, carnelian; — Emblem of Friendship embracing a tree entwined with ivy, chalcedony; — Cupid weeping over an urn; — Hope; — Narcissus, carnelian; — Head of Medusa, chalcedony; — Achilles sitting on pile of arms, carnelian; — Diomedes and Ulysses carrying the Palladium, carnelian; — Aeneas, carnelian; — Dido, carnelian (2 var.) — Head of Perikles, carnelian; — Head of Sappho, carnelian (3 var.); — Head of Numa Pompilius, onyx; — Head of Brutus, cameo; — Head of Cicero, cameo; — Horse's head, nicolo; — Vase with bas-relief, carnelian; — St. Agnes praying; — Head of George III., carnelian; — Head of Queen Charlotte, carnelian; — Head of Princess Augusta, Duchess of Brunswick, and sister of George III., carnelian; — Abelard and Eloise, carnelian; — Lord Amherst; — Angelo, riding-master, of London; — Mrs. Briggs, in the character of a Muse, cameo; — Buchanan, cameo; — Bust of Cervantes Savedra, onyx; — Elizabeth, Duchess of Kingston, a medal (2 var.); — Portrait of the Marquis of Rockingham, cameo; — Head with long hair, paste; — Portraits of Ladies (various); — Devil on crutches carrying away Cupid; — Seal of the Charitable Society of London; — Mars seated; — Minerva leaning on a buckler; — Britannia seated, topaz; — Another, in rock crystal; — Leda and the swan; — Dog couchant, cameo (2 var.); — Masks, various; — Youthful Bacchus, green and white onyx; — Satyr and Faun, carnelian; — Head of youthful Herakles, carnelian; — The Farnesian Herakles, sardonyx; — Venus and Mars, carnelian; — Cupid kneeling, onyx cameo; — Cupid riding on panther, sardonyx; — Cupid riding on a sea-horse, cameo; — Psyche and Cupid, hyacinth; — Head of Paris, cameo; — Perikles, carnelian; — Bull going to drink, carnelian; — A Chimaera, red jasper; — Heads of William III. and Oliver Cromwell, agate; — W. Beckett, white carnelian.

A number of gems are only signed : **BROWN** and may have been the work of the two brothers Charles and William in conjunction; at any rate they are by the one or the other, and I add the list here : Sphinx, sardonyx; — Horus; — Head of Jupiter, rock crystal; — Profile of Jupiter Olympius, sardonyx; — Jupiter seated on eagle, sardonyx; — Head of Juno, carnelian; — Bull carrying off Europa guided by Cupid, red and white carnelian; — Leda and the swan, cameo; — Hebe standing, carnelian; — Another, carnelian (3 var.);

— Head of Ganymede, rock crystal; — Head of Pallas, cameo; — Another, intaglio in rock crystal; — Pallas standing, rock crystal; — Head of Diana, rock crystal; — Head of Neptune, rock crystal; — Head of Apollo, carnelian (2 var.); — Head of Niobe, rock crystal; — Arrotino, rock crystal; — Aurora and Cephalus, paste; — Terpsichore dancing, carnelian; — Female figure sacrificing at a lighted altar before the statue of Aesculapius, carnelian; — Panther lying, with thyrsus and mask; — Naked Bacchant pursuing a faun, sardonyx; — Bacchant and Minerva, carnelian; — Female dancer of Herculaneum, carnelian; — Bacchant holding patera, carnelian; — Pan supporting a drunken Bacchant, carnelian; — Head of Herakles, rock crystal; — Others, in various stones; — Herakles killing the Dragon that watched the entrance of the Garden of the Hesperides; — Death of Herakles, chalcedony; — The Repose of Herakles, carnelian; — Herakles seated, carnelian; — Herakles carrying Omphale, agate; — Venus Anadyomene, chalcedony (2 var.); — Venus standing, chalcedony (sev. var.); — Head of Hymen, rock crystal; — Cupid leaning on bow, carnelian; — Cupid breaking thunderbolt, onyx (sev. var.); — Cupid leading a lion by the bridle, sardonyx; — Cupid riding on a lion, onyx; — Cupid riding on a centaur, sardonyx; — Cupid flying and leading two swans, onyx; — Cupid on a sea-horse, onyx; — Cupid on a dolphin; — Cupid dancing with a Satyr, rock crystal; — Cupid playing on the flute followed by a butterfly, carnelian; — Cupid carrying a large mask, carnelian; — Head of Psyche, cameo; — Cupid seated and butterfly, white carnelian; — Cupid with torch (sev. var.); — Cupid holding bow; in the field **25 XBER 1785 ; BROWN**, onyx; — Cupid with butterfly perched on his right hand, carnelian; — Cupid in disgrace, rock crystal; — Marriage scene, sardonyx; — Friendship, sanguine jasper (2 var.); — Emblem of Friendship (sev. var.) in carnelian and rock crystal; — Charity, carnelian; — Muse, rock crystal; — Fortune, onyx; — Gratitude; — Leander and Hero, rock crystal; — Perseus and Andromeda, sardonyx; — Medusa, chalcedony; — Heads of Hector, Andromache, and As-tyanax; — Head of Hector, carnelian; — Andromache, seated, bewailing the fate of Hector; — Bust of Achilles, carnelian; — Ajax Telaemon protecting the body of Patroclus; — Priam kneeling at the feet of Achilles, amethyst; — Dido about to kill herself, carnelian, 1771; — Head of Hannibal, carnelian; — Head of Alexander the Great, carnelian; — Bust of Cleopatra, carnelian; — Head of Demosthenes, rock crystal; — Head of Homer (sev. var.); — A Philosopher sitting, carnelian; — Head of Numa Pompilius, rock crystal; — Mucius Scaevola, chalcedony; — Head of Julius Caesar, rock crystal; — Head of Livia, rock crystal; — Head of Caligula; — Head of Faustina Senior, rock crystal (sev. var.); — Head of

Lucius Verus, rock crystal; — Two lions couchant, rock crystal; — A lioness, onyx; — Horse, carnelian; — The Prince of Wales (Geo. IV.), cameo; — Bust of Baron Breteuil, cameo; — Mrs. Briggs, the actress; — Busts of Columbus and America; — The Duchess of Devonshire, in the character of Minerva; — Flaxman, the sculptor; — Mr. Parker, carnelian; — David Garrick, carnelian (executed from memory); — Bust of Warren Hastings, carnelian; — F. Howard; — Bust of Admiral Lord Keppel, carnelian; — Mrs. Mair, carnelian; — Bust of Col. Martin, cameo; — Bust of the Duke of Orleans, cameo; — Head of Mrs. Pitt, sister of Gen. Howe, onyx; — Bust of Lord Sackville, carnelian; — Bust of Col. Small, cameo; — Bust of Mrs. Siddons, cameo; — Bust of Mr Dalton, carnelian; — Phoebus descending from the sky.



Mars and Venus, carnelian by Brown.

Among his medals, not described before, I have seen : Prize Medal of the Royal College, London, 1829 (signed : **W. B.**).

In the British Museum Collection Brown is represented by the following gems : Laureate head of George III (signed : **BROWN**); — Portrait of an elderly Man in profile to l. (**BROWN**); — Sard intaglio, a Tragic mask (signed : **W. B. S.**)?; — Sard intaglio, Head of William Pitt (**W. B. S<sup>CT</sup>**).

William Brown, born in 1748, died in London on 20. July 1825. Exhibited at the London Society of Artists 1766-1769, Royal Academy 1770-1825, British Institution 1807-1812. His finely cut gems found great recognition in France and Russia; 1788-1789 he worked in Paris for Louis XVI. and he was also employed by Catherine the Great, who appointed him her Gem-engraver. Just before the Revolution he was in Paris, and was patronized by the Court. In 1789 he returned to England and exhibited at intervals at the Royal Academy. His best gems are in Russia. His brother

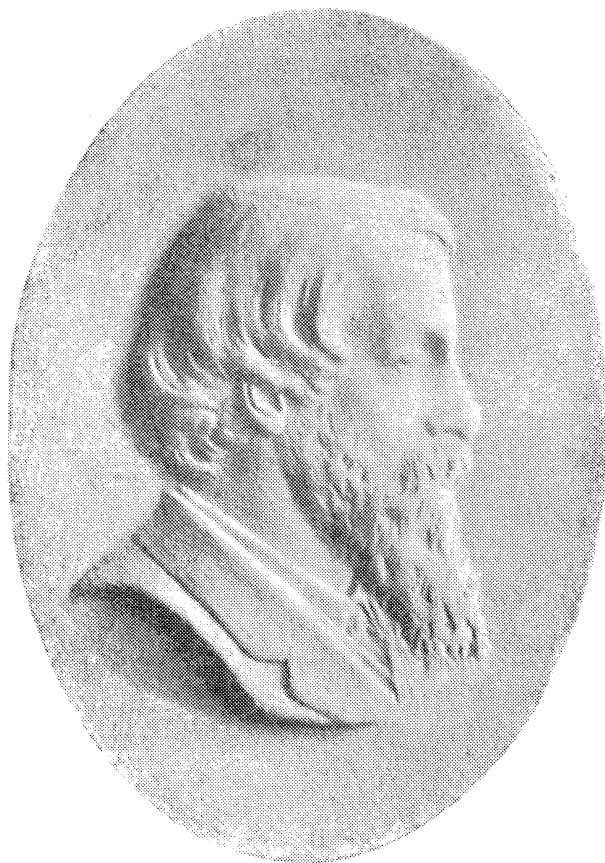


Charles, also an Engraver of merit, was frequently associated with him, and examples of work by the two brothers are to be seen in the Hermitage : a cameo representing Venus rising from the sea by one of the Browns is in the Victoria and Albert Museum.

Cf. M. W. Brockwell, in Dr Thieme's, *Allgem. Künstler-Lexikon*.

At the Society of Artists, William Brown exhibited : 1766. A head of Ganymede ; — 1767. Portrait of a Lady ; an intaglio ; — Figure of Mars ; an intaglio ; — 1768. Portrait of His Majesty.

— O. M. Dalton, *Catalogue of Engraved Gems in the British Museum*, 1915.



Lord Frederick Cavendish, by Albert Bruce-Joy (p. 131)  
(by kind permission of Dr F. Parkes Weber).

**BROWN & SONS L<sup>td</sup>, A.** (*Brit.*). Editors of a medal of William Wilberforce, 1906.

**BROWNE, Miss N. JEMMETT** (*Brit.*). Contemporary Modeller in wax, residing at Oxford. Her exhibit at the Royal Academy 1913 of a miniature of Charles V., in coloured wax, after the portrait in the Louvre, by an unknown Flemish artist, was well noticed.

**BRUCE, A. R.** (*Brit.*). Mint-master at Madras, from August 1834 to April 1836.

**BRUCE, W. C.** (*Brit.*) Mint-master at Bombay, 1840-1841.

**BRUCE-JOY, ALBERT** (*B.D.M.*, Vol. III, p. 91). By this artist are further: 1905. Portrait-plaquette in silver (exhibited at the Royal Academy in 1905); — 1906. Portrait-medallion of a young gentleman; — Portrait-medal in silver of George Salmon DD., late provost of Trinity College, Dublin; — Portrait-medallion of Lord Frederick Cavendish, killed in Phoenix Park, Dublin, 1882 (*illustrated*); — 1907. The late Dean Farrar; — A. Russell Wallace (Paris Salon); — 1910. Portrait of H.R.H. the Duke of Albany, and another Portrait; — 1913. Lieut. Sterrett, U.S.N. (reduction of bronze medallion on the U.S.S. "Sterrett"; exhibited also at the Paris Salon, same year); — Portrait-medallion of the Hon. Whitelaw Reid, late U.S. ambassador to the Court of St. James'; — 1914. Portrait-medallion of Prof. James Thomson (also exhibited at the Paris Salon, Société des Artistes français).

**BRUGGER, F.** (*Germ.*). Modeller in wax, sixteenth century. Some of his productions, signed **F. BRUGGER FECIT 156?** were in the trade in 1890. Cf. Thieme, *Allgem. Künstler-Lexikon*.

**BRUCHSELLA** (also **BRUCHELLA**), **ALEXANDRE DE** (*Flem.*). Probably a Fleming by birth, and Mint-engraver at the Royal Mint, London, under Henry VII. from about 1494 until 1509. Mr. Hy. Symonds, in a valuable paper contributed to the *Numismatic Chronicle*, 1913, p. 349 sq. on "English Engravers of the Tudor and Stuart Periods", states: "Letters of privy seal were issued at 'our monastery of Abendon' on December 31, 16 Henry VII (1500), and directed to the Barons of the Exchequer, wherein it was recited that the king in the Feast of Michaelmas in his tenth year (*i.e.* 1494) had appointed 'by our mouth' Alexandre de Bruchsella to the office of graver of the coining irons within the Tower of London, during pleasure, with a fee of £ 10 yearly payable at Easter and Michaelmas".



Groat of Henry VII.

Bruchsella was in office at the Tower until the end of Henry's

reign, and he was most probably the Designer and Die-cutter of the third coinage of 1503, bearing the King's profile portraits, which are considered as "works of the highest art in their own kind" (cf. Keary, *Coins and Medals*, 1894) and give their author a prominent place amongst the founders of English medallic portraiture.

**BRUEL, LUDWIG AUGUST** (*B.D.M.*, Vol. I, 1904, p. 300). Mint-master at Hanover, 1818-1820, Mint-mark **L.B** or **L.A.B.** on George III. Conventions coins of those dates; 1820-1830, **L.B** or **B** on Hanoverian currency of George IV; 1830-1837 **B** on Hanoverian currency of William IV.; 1837-1838 **B** on coins of King Ernest Augustus, *A.* Double Pistole 1838, etc.

**BRUEL, THEODOR WILHELM** (*Germ.*). Mint-master at Hanover, appointed on 8. May 1844-1851, Mint-mark **B** on currency of Ernest Augustus; 1851 to 1. December 1868, when he retired; Mint-mark **B** on currency of George V. The **B** occurs on the memorial medal of George V, 1878.

**BRUINZEELS, HIERONYMUS** (*Dutch*). Mint-master at Middleburgh, 1580-1586.

**BRUKMANN, PETER** (*B.D.M.*, Vol. I, 1904, p. 299). This artist engraved Thalers and Ducats for Canton Zurich 1810, 1813 and 1826. Cf. E. Reinhart, *Schw. Kstlr.-Lex.*, *Suppl.*, 72. There is also a medal of Luther, 1817, Third Centenary of the Reformation, at Heilbronn (*Æ*, 38 mill.).

**BRULÉ, CHARLES** (*French*). Contemporary Sculptor, born at Grenoble (Isère); pupil of M. Bargas. At the Salon of 1906 he exhibited two medals: Louis XI.; — Portrait of Raymonde, 1907. Maximilienne Eugénie Hiano; — Robert; — Female Portrait; — Richard Wagner; — Dead Swallow; — 1908. La Fièvre; — Un vieux de Ploërmel; — Hector Berlioz.

**BRUN, H.** (*French*). Sculptor of the end of the eighteenth century and early part of the nineteenth. M. Florange has a medal, by him, cast in bronze, of François Louis Savart (1780-1828).

**BRUNE, WILHELM** (*Germ.*). Moneyer at Worms, *circ.* 1491.

**BRUNER** (or **BRÜNNER**), **THOMAN** (*Swiss*). "Guldin Muntzer" (coiner of Gulden) at Basle; died about 1504. Cf. M. A. Ruegg, *Schw. Kstlr.-Lex.*, *Suppl.*, 72, *Rev. Suisse num.*, 1915. At a meeting of the Basle moneyers, in September 1497, under the presidency of Ritter Hermann von Epfingen as representative of King Maximilian, Meister Thomas Brünner was appointed Mint-master general for the 'Rappenmünzbund'.

**BRUNNER, MARTIN** (*B.D.M.*, Vol. I, 1904, p. 301). ‘Münz-, Stahl-, Eisen-, Siegel- und Wappenschneider’, born at Nuremberg on 28. February 1659; died on 9. November 1725.

**BRUNTON** (*Brit.*). Engraver of medals of Napoleon I., Blücher, the Duke of Wellington, etc.

**BRUSH, JAMES** (*B.D.M.*, Vol. I, 1904, p. 304). By this Engraver are further : Masonic silver medal; — Regimental Medal (engraved silver) of the Fertilagh Cavalry (illustrated in Vol. I, War Medal Record, p. 175).

Walter G. Strickland, *A Dictionary of Irish Artists*, Dublin and London, 1913, gives the following notes on James Brush: — “Two medals struck in Dublin and signed “Brush” are known. These are, 1st “The Orange Society Medal”, an oval with ring for suspension; obverse, King William on horseback, within a border of flowers; on a scroll above, “The glorious Memory”, and underneath, “King and Constitution”. On reverse, a sword and sceptre crossed, and a crown, with a wreath of leaves and lilies; on a scroll, “God save the King”. Signed in small letters *Brush*. 2nd “The Battle of Collooney”; struck in silver, to commemorate the engagement between the Limerick Militia under Colonel Vereker and the French under General Humbert. Obverse, the Arms of Limerick and inscription, “Corporation and citizens of Limerick”. Reverse, a Royal crown with olive wreaths, inscribed, “To the Heroes of Collooney, 5th Sepr., 1798”, and signed *Brush*.

“James Brush, who issued these medals, was enrolled as a quarter-brother of the Goldsmiths’ Corporation in Dublin in 1771, and afterwards carried on the business of a jeweller, to which he added that of a wine merchant, at No. 7 St. Andrew Street. In an advertisement which appeared in the “Dublin Chronicle” in January and February 1789, he says: — “In the seal line he presumes to say that no person in this city can equal him for neatness and durability of the settings. He has engaged an eminent seal-engraver from London, specimens of whose work are ready for inspection; among them is a striking likeness of Mr. Grattan”. The two medals described above are poor specimens of medallic art, though bearing Brush’s name, were no doubt executed by some die-sinker in his employment. A Dublin Society Medal, oval, with loop for suspension, bearing a seated figure of Minerva and dated 1793, was probably also issued by Brush. His name does not occur after 1798”.

**BRÜTT, ADOLF** (*Germ.*). Contemporary Sculptor in Berlin. He signed a Portrait-plaquette of Wilhelm Martens, architect, and wife, undated; and another of Eugen Petersen, archaeologist, undated (1905).

**BRUUN, HERMAN RUDOLF** (*Dan.*). Court Medallist at Copenhagen, born at Kongsberg on 20. November 1854; studied about 1872-75 at the R. Fine Arts Schools, Christiania, and 1877 at the Academy of Fine Arts, Copenhagen, under the medallist Conradsen, and the sculptors Herzog, Peters, and Vermehren. 1878/79 he was residing at Bergen as Engraver, and later settled at Christiania. He has produced a number of cameos, plaquettes, busts in miniature, Portrait-medallions, and also medals, including the Midnight Sun medals (1899-1900); — 17 May medals (1881 and 1904), and “For-aedeldaad” medal, 1905. Cf. C.W.Schnitler, in *Dr Thieme's Allg. K. Lex.*

**BRUYDEGOM, GASPAR** (*Flem.*). Mint-engraver at Antwerp, 1623(?)–1638).

**BRUYDEGOM, GEORGES** (*Flem.*). Mint-engraver at Bois-le-Duc, 1623–1624.

**BRUYN VAN AELST, GEORGES DE** (*Flem.*). Mint-master at Antwerp, 1657–1682.

**B.S.** These initials occur on a medal of Dr V. Priessnitz, 1909, upon the 110<sup>th</sup> anniversary of his birth; 50 × 35 mill.

**BUBERT, HEINRICH** (*B.D.M.*, Vol. I, 1904, p. 305). Engraver in the service of the Loos Medallie Mint at Berlin. Cut dies for Personal and Commemorative medals of the middle years of the nineteenth century. There is also a medal of Alexander von Humboldt by him; obv. Humboldt crowned by Astronomy; on truncation : H.B.FEC.; below : G.LOOS DIR.; *R.* H.BVBERTE FEC.; — 1851, Rev. of medal (by A. Mertens) to Christian Daniel Rauch, German Sculptor, Æ. 60; — Rev. of medal to Alexander Humboldt, Æ. 61.

**BUCHER, ANDREAS** (*Swiss*). Contemporary Sculptor, born at Lucerne, pupil of the School for Industrial Arts of Geneva. At the Salon of 1891 he exhibited a Portrait medal of Louis XIV., in steel, of repoussé work.

**BUCHER, KONRAD** (*Swiss*). Probably a Goldsmith; Mint-master at Schaffhausen, mentioned in 1715 and 1717.

**BUCHNER, C.** (*Austr.*). Contemporary Sculptor and Medallist; author of a Portrait-plaquette of Francis Baron Conrad von Hötzenndorf, chief of the general Staff; cast Æ., 81 × 59 mill.

**BUCK, OTTO** (*Dutch*). Mint-master in Holland, 1715–1731.

**BUCK, WOUTER** (*Dutch*). Mint-master in Holland, 1756–1784.

**BUCKLE, CAPTAIN E.** (*Brit.*). Mint-master at Madras from January 1846 to December 1847.

**BÜCHNER, C.** (*Germ.*). Sculptor and Medallist of the second quarter of the nineteenth century. Modelled a uniface Portrait-plaquette of Adolph Frederick, Vice-Roy of Hanover, 1836.

**BÜCKLE, JOHANN MARTIN** (*B.D.M.*, Vol. I, 1904, p. 306). Bramsen describes the two following Napoleonic medals by this Engraver: 1801. Peace of Lunéville; — Peace of Amiens.

Bückle was Medallist and Mint-engraver at Augsburg and Karlsburg, born on 7. February 1742 at Geisslingen, died in 1811 at Durlach, where he had held since 1778 the appointment of Court Medallist. He also engraved in steel and copper.

His best medals include : Duke Charles of Württemberg; signed : *B.f.* ; — Markgraf Charles Frederick of Baden; — Memorial medal of Prince Demetrius Galitzin, 1793. *Vide* Dr Thieme, *Allg. Künstler-Lexikon*, V, 189.

**BUEDEL, CHRISTOPHE** (*Flem.*). Mint-master at Maestricht, 1572-1575.

**BULGARO, BARTOLOMEO** (*Ital.*). A Roman Goldsmith and Medallist, in the service of Pope Paul IV. (1555-59); produced six Portrait-medals of this Pope. *Vide* E. Plon, *Benvenuto Cellini*, Paris, 1883, p. 275, 394-396.

**BULL, SAMUEL** (*B.D.M.*, Vol. I, 1904, p. 308). Additional medal : 1711. French lines passed and Bouchain taken, *rev.* of a medal of Anne (by Croker), Æ. (45 mill.).

**BULLING, HANS** (*Germ.*). Contemporary Sculptor, who modelled a large cast Portrait-medallion of Theodor Mommsen; edited by H. M. Wilkems und Söhne, Bremen.

**BULLINGER, HANS JAKOB** (*B.D.M.*, Vol. I, 1904, p. 308). There were two Engravers of that name. The father signed a number of medals **H I B**. The productions thus signed, dated after 1682, must be ascribed to his son, of the same name, who was born at Zurich on 23. July 1650, and died there on 15. June 1724. At the National Exhibition in Zurich, 1883, a silver-gilt cup supported by a lion, by H. J. Bullinger senr, and dated 1674, was shown as a specimen of his work.

The son was Mint-engraver and Mint-master at Zurich for a number of years. He cut the dies for the so-called Rathaußthaler of 1698 signed **H I B**, and by him is a large Prize Medal and many School, Marriage, Presentation and Commemorative medals, some of which have a representation of the town of Zurich. The

‘Waserthaler’ of 1660 can scarcely be by this artist, as pointed out by Dr Keller-Escher, as young Bullinger was then only ten years old. Cf. E. Reinhart, *Schw. Kst. Lex.*, suppl. 79.

**BULOT** (Bullot), **DANIEL** (*Swiss*). Warden and Assayer at the Neuchâtel Mint, appointed on 19. August 1589.

**BULTINCK, ADRIAN** (*Flem.*). Mint-engraver at Brussels, 1592-93; also at Bruges, and was employed in 1577-78 at the Antwerp Mint, in room of Jérôme van den Mannacher, the Antwerp Mint-engraver, who was incapacitated on account of old age.

**BUNSEN, GEORG** (*Germ.*) of Frankfurt a/M. Mint-master at Friedberg i.d. Wetterau, 1804.

**BURCKHARDT, R** (*not B*). *B.D.M.*, Vol. I, 1904, p. 311.

**BURCH, EDWARD, R.A.** (*B.D.M.*, Vol. I, 1904, p. 311). Gem-engraver, Medallist, Sculptor, and Modeller in wax, born about 1730, died *circ.* 1814. Pupil of the St. Martin’s Lane School, London, and employed for some time by James Tassie. Exhibited at the Society of Artists 1760-69, and R. Academy 1771-1808. 1770 Associate **R. A.**, and in 1771 **R. A.**; 1788 Medallist and Gem-engraver to the Duke of York and Kings of England and Poland; 1794-1812 as librarian to the R. Academy. He was awarded Premiums of the Society of Arts in 1762, 1763 and 1765 for gem-engraving. “As a Gem-engraver he was unrivalled in his day” (Redgrave). Dalton, *Cat. of Engraved Gems in the British Museum*, says that Burch flourished about 1770, that he was an Engraver of great merit, attaining a remarkable finish without degenerating into mere prettiness. His gems include classical subjects, ancient and contemporary portraits, and some religious motives. Nathaniel Marchant was his most successful pupil.

There are two signed intaglios by Burch in the British Museum: Chalcedony, Bust of an old man, with full beard, three quarter face (**BVRCH R. A.**); — Sard, Head of a young woman to r., the hair dressed in classical style (**BURCH F.**).

A St. George and the Dragon on sardonyx evidences Burch’s skill in cutting cameos, and heads of Hercules and Ganymede are the best known of his intaglios (Duffield, *Engraved Gems*, p. 188).

Raspe in his Catalogue of Tassie’s gems describes the following productions of this clever Engraver: Half-length figure of Harpocrates, carnelian; — Saturn, carnelian (signed: **BURCH F.**); — Another variety (signed: **BURCH FEC.**); — Head of Jupiter Axur, sardonyx (**BURCH**); — Leda and the swan, chalcedony; — Standing figure of Hebe, carnelian; — Another, in chalcedony (**BVRCH F.**); — Mercury

tuning the lyre (2 var. in beryl and carnelian); — Head of Neptune, carnelian (2 var. both signed : **BURCH INVT.**); — Neptune standing (signed : **BURCH.S.A.MDCCLXXI.** This is a study from nature and the antique, which Burch presented to the Royal Academy on his admission); — Neptune, white carnelian (a variety); — Amphitrite swimming by the side of a hippocamp, onyx; — Head of Apollo, carnelian (sev. var. signed : **BYPX**); — Others, in chalcedony, carnelian, onyx; — Apollo standing (sev. var.); — Apollo Citharoedus, carnelian; — Head of Bacchus (sev. var. in chalcedony, sardonyx, and carnelian); — Bacchus emptying his cup, carnelian (sev. var.; one signed : **BURCH A.D.**); — Head of Ariadne, carnelian; — Bacchant, yellow carnelian (sev. var.); — Head of Herakles,



Neptune, amethyst by Burch.

cameo; — Herakles sustaining celestial globe on his shoulders to relieve Atlas, carnelian; — Another with  $\mathcal{R}$  lion and tiger; — Herakles overcoming a tiger chained to an anchor; — Herakles reflecting on his exploits, chalcedony; — Herakles seated on lion's skin in pensive attitude, carnelian and paste (sev. var.); — Herakles caressing Iole (sev. var.); — Venus Anadyomene, white carnelian; — Venus bathing, paste; — The Venus de' Medici, beryl; — Venus reclining on bed of roses, sardonyx (**BVRCH**); — Venus and Cupid, chalcedony; — Nymph, after Falconnet, chalcedony; — Bengal (elephant), carnelian; — Sacrificial scene, carnelian; — Head of Medusa, carnelian; — Alexander taming Bucephalus, white carnelian; — Head of Cleopatra, carnelian; — Head of Demosthenes, topaz; — Head of Sappho, carnelian; — Head of Livia, carnelian; also a medal with the same head; — Messalina sitting under a tree before a temple of Priapus, yellow carnelian; — Head of emperor Otho, carnelian; — Head of Antinoüs, topaz; — Lion



passant, carnelian; — Bull passant, carnelian; — English racer, carnelian; — Horse frightened by a lion, cameo; — Head of Christ, several varieties in white carnelian, with various mottoes; — Bust of Mary of Magdala; — Bust of William III., carnelian; — Head of George II.; — Head of Charlotte, Queen of George III., onyx; — The Duke of York, bishop of Osnaburg, cameo; — Michael Angelo, carnelian; — Bust of William Pulteney, Earl of Bath, cameo; — Bust of Charles Fox; — Seal of the Theatrical Fund, 1777, white carnelian; — Bust of Robert Hellen, sardonyx; — Bust of Inigo Jones, carnelian (signed: **E.B.F.**); — Head of Isaac Newton, carnelian; — Raphael of Urbino, sardonyx (signed: **AIK. del E.B. fec. 1776**); — Bust of the Marquis of Rockingham, cameo; — William Shakespeare (sev. var.); — Bust of Titian, carnelian; — Male head with short hair, yellow carnelian; — Portraits of Ladies, unknown (sev. var.); — Lion passant; — Scripture scene, WHO TOUCHES LIVES; — Count Caraccia (2 var.); — Dr S. Johnson, bloodstone, etc.

Burch exhibited a number of works at the Society of Artists in 1760, 1764-1769. They are described in Algernon Graves, *The Society of Artists of Great Britain 1761-1791*, London, 1907.

One of Burch's best known medallic productions is the Prize medal of the Georgia Augusta (University) of Göttingen, varied dates from *circ.* 1770 to 1785. It is signed **BVRCH R.A.** or **BVRCH F.** and bears on obv. a laureate head of George III, beneath which **GEORGIVS III** and date in Roman figures; rev. Genius with l. arm resting on a shield inscribed **INGENIO ET STUDIO** placed above an altar ornamented with a laur. head of George III., in exergue, **GEORGIA AVGVSTA | ADIVDICANTE**. Another rev. type with date **MDCCLXXXVIII** has a cross with scroll illuminated by the rays of the sun, and beneath: **ΕΚ ΠΙΣΤΕΩΣ**; same inscription in exergue. This type occurs also in 1796.

BIBLIOGRAPHY. — M. W. Brockwell, in Dr Thieme's, *Allgem. Künstler-Lexikon*, v. 239.

**BURCH, EDWARD, Junior** (*Brit.*). Son of the last, and also a Gem-engraver and Medallist, who worked *circ.* 1789-1804. The following gems, signed **E.B.F.** are by him: A Dog, carnelian; — Head of Apollo, carnelian; — Bust of Sappho, cameo; — Thomson, the English poet, carnelian; — Horse of very small size, sardonyx; — Dr Johnson; — Frederick the Great (signed *B.f.*); — George II.; — Head of a Vestal; — Head of Contemplation; — Head of Bacchus; — Portraits, etc.

He has produced a number of cameos and intaglios. At the Society of Artists 1790 he exhibited a Portrait of a Gentleman, and a Portrait of George III.

**BURCH, GYSKEN VAN DER** (*Brit.*). Architect, who being prosecuted for counterfeiting coins, fled from London to Amsterdam in 1548.

**BURCH, H Jun.** (*Brit.*) Miniature portrait painter and Modeller in wax, who exhibited regularly at the Royal Academy from 1787 to 1831. He modelled portraits in wax for gem-engravers.

**BURCHARD, The Honourable HORATIO** (*American*). Contemporary Director of the Mint, United States of North America, 1916.

**BURCKHARDT, F. C.** (*Swiss*). Medallist of Basle, eighteenth century. By him is a medal signed **F : C : B :** and dated 1756, commemorating the Commercial Prosperity of the city 1756, size and weight of a Double Thaler (*Ewig* 746 and 747). Cf. M. A. Ruegg-Karlen, *Basler Münzmeister, Stempelschneider und Medailleure*, Rev. suisse de num., 1915).

**BURCKHARDT, J.** (probably the same as **B.B?**, *B.D.M.*, Vol. I, 1904, p. 311). His full signature occurs on a medal commemorating the Tercentenary of the Reformation, 1819, with bust of Oecolampadius (*Ewig* 711). Cf. M. A. Ruegg-Karlen, *op. cit.*

**BURCKHARDT, R** (not **B**; *vide B.D.M.*, Vol. I, 1904, p. 311). Besides the medal of 1856 commemorating the 500<sup>th</sup> anniversary of the great Earthquake at Basle 18. October 1356 (*Ewig* 793) he is the author also of two medals on the Federal Rifle Meeting at Basle 1844, both signed only **B** (*Ewig* 782 and 783). Cf. M. A. Ruegg, *op. cit.*

**BURDE, JOHANN KARL** (*Germ.*). Engraver and Medallist, born at Liebenau (Bohemia) 1744, learned the art of polishing ivory, came to Prague in 1765 for a short stay, whence he went to Vienna to study at the Academy. In 1770 he was attracted to Paris by the fame of the engraver Legois. There he changed his name into Bourdet, and gained notoriety in high and low relief, being much sought after by the Royal family, and the nobility of France. He however returned to Prague in 1774 where he remained until his death in 1817. He cut dies for numerous medals, personal and commemorative, and also a medal for the R. Bohem. Society of Sciences. *Vide* B. Bischoff, in *Dr Thieme's Allg. Künstler-Lexikon*, v, 241.

**BUREAU** (*B.D.M.*, Vol. I, 1904, p. 312). 1895, The medal referred to, was to commemorate the restoration of the Porte de Paris, at Lille, by Simon Vollant, architect, AE 90.

**BUREAU, A.** (*French*). Mint-engraver at Bayonne, 1656.

**BURGER, L.** (*Germ.*). Designer of a medal, engraved by W. Kullrich and Uhlmann, on the Marriage of Crown Prince William of Prussia and Princess Victoria of Schleswig-Holstein, 1881.

**BURGER-HARTMANN, S.** (*Germ.*). Author of a medal, representing a Red Cross Sister, 1914-1915; cast iron, 108 mill.

**BURGH, NICHOLAS** (*Brit.*). Die-engraver, employed at the Tower Mint, London, for 46  $\frac{1}{2}$  days ending on November 27, 1641, at 5 s. the day; again for 306 days between September 1643 and the same month in 1644; succeeded Edward Greene about Christmas 1644; worked in conjunction with John East, and may be the Engraver of the dies for the Commonwealth coinage, or for at least part of them.

**BURGER, SAMUEL** (*B.D.M.*, Vol. I, 1904, p. 312). Descended from a family of Goldsmiths and Engravers; his uncle and three brothers distinguished themselves in the art. He was born at Brugg (Aargau), but settled at Berne, where he was employed at the Mint, and engraved a number of coin-dies, among which a Sechzehenerpfennig of the City and Republic of Berne. Among his medals, the best known is that of the 'Inselspital'; obv. Jugate busts of Mechtild von Seedort 1286 and Anna Seiler 1354; rev. view of the Hospital, MDCCXVIII, and one of the Ossuary of Morat, 1821.

**BURKART, HANS GEORG** (*Swiss*). Medallist of Durlach, settled at Nidau (Berne) as Gold and Silversmith, during the third quarter of the seventeenth century. He cut numerous dies for the Mint of Berne, some of which are signed **B.** (obv. of 3 Ducat piece of 1680, and **R** of Scholastic Prize Medal of 1684 with suckling bear); others are signed **HB** ( $\frac{1}{16}$  Thaler of 1684, and obv. of above mentioned School Prize. The dies of the Vierer and Ducats of 1684 are also by him. Dr Fluri (in *Schw. Kstlr.-Lex., Suppl.*, 82) gives an interesting account of the Engraver's difficulties with the Contractor of the Mint, David Schlumpf of St. Gall.

Burkart settled at Berne about 1684, but in 1686 he was no longer a resident. As the  $\frac{1}{16}$  Thaler of 1697, 3 Ducats of 1697, 20 Kreuzer School Medal of 1695 are all signed **B.**, it appears probable that he continued to work for the Berne mint, but from some outside place, as he had done previously 1680-1684.

**BURKE, H. FARNHAM, C. B.**, (*Brit.*). Norroy King of Arms. Designer of the Military Cross awarded for Valour on the field of battle in the European War, 1914-1917.

**BURKE, Capt. J. H.** (*Brit.*). Mint-master at Bombay, 1853-1862; he had been officiating Mint-master previously, under W. Simon.

**BURNAY, J.** (*Brit.*). Founder at Lisbon, whose name occurs on cast iron medallions commemorating the Tercentenary of Camoens, 1880.

**BURNHAM, ROGER NOBLE** (*Amer.*). Contemporary Sculptor and Medallist, born near Boston, 1876. After receiving his degree of A.B. from Harvard, where he specialized in architecture and the fine arts, he took a studio in Boston, where he carried out a line of studies which he had previously planned, taking up anatomy with Caroline Hunt Rimmer, daughter of Dr William Rimmer.

In 1903 he came to New York, where he worked under Karl Bitter (for the Louisiana Purchase Exposition) and other sculptors. In 1904 he won the Henry O. Avery prize at the exhibition of the Architectural League of New York. In 1907 he graduated from the American Academy of Dramatic Arts and went on the stage for a season of professional experience. After this he returned to Boston, when he now resides, having a summer studio at Magnolia, Massachusetts. He has made a specialty of portraits.

At the New York International Medallie Exhibition, March 1910, this artist exhibited the following medallie productions : Susan and Helen Hyde ; — Leigh Kendall ; — John Wheeler ; — D<sup>n</sup> J.D. Griffith ; — Mr. John Brown ; — R.N.B. ; — Horatio Harris ; — Olive Tilford Dargan ; — Souvenir medal.

At the Paris Salon, 1913, this artist exhibited a frame of medals and Galvanos.

BIBLIOGRAPHY. — Bauman L. Belden, *Catalogue of the International Medallie Exhibition*, New York, 1910.

**BURRIER** (*French*). Medallist of the early part of the 18<sup>th</sup> century. By him is a design for an allegorical medal of the town of Péronne, mentioned by Durand (*Inventaire des Archives départementales de la Somme*, série C, t. II, pp. 66-67).

**BUSH-BROWN, HENRY KIRKE** (*Amer.*). Contemporary Sculptor and Medallist, born at Ogdensburg, New-York, in 1857, of New England parents. At the age of seventeen he became pupil and assistant of his uncle, Henry K. Brown. He then passed three years in Europe, studying with Antonin Mercié of Paris.

In 1889, while in Paris, he made the study for the "Indian Buffalo Hunt". Though urged to remain to carry it out on colossal proportions for exhibition at the Salon, he felt impelled to return to his own country in order to make the most of his art in his native land. The "Indian Buffalo Hunt" was executed in full size, and exhibited at the Chicago World's Fair, and later, by invitation, at the Jamestown Exposition. In both places it was highly commended.

His most important works are the equestrian statues of generals G.S. Meade and John F. Reynolds at Gettysburg, Pennsylvania, and of general Antony Wayne at Valley Forge. A statue of Justinian for the Appellate Court of New-York, the Civil War Memorial of the Union League Club of Philadelphia, and the "White Woman of the Seneca Indians" for Letchwork Park are among the best of his smaller works. He has written essays on art, on civic improvement, and on education.

He is a member of the National Sculpture Society, Architectural League, and the National Arts Club.

By him is the Hudson-Fulton-Newburgh medal, which he exhibited at the New-York International Medallic Exhibition, March 1910.

BIBLIOGRAPHY. — Bauman L. Belden, *Catalogue of the International Medallic Exhibition New-York*, March 1910.

**BUSHELL, THOMAS** (*B. D. M.*, Vol. I, 1904, p. 316). Born about 1594 at Cleve Prior (Worcestershire), died in April 1654, and buried in Westminster Abbey. From his fifteenth year he was page to Francis Bacon, who taught him what was then known of mineralogy; seal-bearer to Bacon; lay hid in the Isle of Wight for a few years from 1621; lived in hiding on the Calf of Man, 1626-9; farmed royal mines in Wales, 1636-7; master of the mint at Aberystwith, 1637, at Shrewsbury, 1642, at Oxford, 1643, then Bristol, 1643-1645; held Lundy Island for Charles I till 1647, and then lived in concealment; gave security for good behaviour, 1652; leased Crown mines from Protector, etc. (S. Lee, *Dict. Nat. Biog.*, *Epit.* 178).

**BUSI, NICOLA** (*Ital.*). Chief-engraver at the Mint of Bologna, 1830.

**BUSSIÈRE, ERNEST** (*French*). Contemporary Sculptor and Medallist, born at Ars-sur-Moselle (Lorraine); pupil of Petre, Bonnassieux and Thomas. He exhibited a frame containing six subjects in metal at the Salon, 1910.

**BUSTEED, DR H. E.** (*Brit.*). Officiating Mint-master at Calcutta, 17<sup>th</sup> August 1875 to 15<sup>th</sup> November of the same year; also at Madras from November to December 1866.

**BUTTNER, G. J.** (*Germ.*). Master of the Mint, Cassel, 1657-1680.

**BUYSKEN, JOHAN** (*Dutch*). Mint-master at Hoorn, 1693-1695.

**BUYSKEN, PIETER** (*Dutch*). Mint-master at Enkhuyzen and Medemblik, 1761-1781; distinctive symbol, a boat (harigbuis).

**BUYSENS, JEAN BAPTISTE MELCHIOR** (*Flem.*). Mint-master at Antwerp, 1749-1752.

**BUZZARD, MARY C.** (*Brit.*). Contemporary Sculptor, who exhibited at the Royal Academy in 1906, a medallion representing Ormonde and Grace, children of the Rev. R.M. Butler.

**CABOTTRE, GEORGES LE** (*Flem.*). Mint-master at Louvain, 1468-1474.

**CACCIA, SANTIAGO** (*B.D.M.*, Vol. I, 1904, p. 325). By this Engraver are also a Medal on the Rosario to Cordoba Railway, 1863 and various Mexican and Argentinian Exhibition medals, etc.

**CADES, ALESSANDRO** (*B.D.M.*, Vol. I, 1904, p. 325). An Italian Gem-engraver, born in 1734 at Rome, died on 22. July 1809. His brother, **TOMMASO CADES**, also practised the art and had still in 1850 a shop in the Corso where he sold cameos, mosaics, and similar articles. Alessandro Cades worked in the style of Joh. Pichler, and was very much appreciated in his time. Goethe in his biography of Hackert mentions that he owned gems by Cades. Cf. F. Noack, in Dr Thieme's *Allgem. Künstler-Lexikon*. With Rega and Odelli, he is said to have been concerned in the production of the Poniatowski gems. A specimen of his work is in the British Museum: N° 100. Onyx: Cupid and Psyche: signed **CADES**.

Duffield Osborne, *Engraved Gems*, Pl. xxxii, 20, illustrates a stone, signed **KAΔΕΣ**, representing Venus, nude and holding out a mantle over a Cupid riding on a dolphin.

Messrs Spink own a very fine portrait of Mozart, sard intaglio, signed **CADES**.

Osborne, p. 191, after mentioning the names of Ginganelli, Dies, Odelli and Tomaso Cades, who were the principal perpetrators of the Poniatowski gems, adds some interesting notes concerning these. "Prince Poniatowski's part in this remarkable performance has never been satisfactorily explained. He had inherited from his uncle, Stanislaus, the last king of Poland, a collection of one hundred and fifty-four gems, most of them of undoubted antiquity and including many of the most important examples, like the female head by Dioskourides, then held to be an Io. To these he added nearly three thousand more which were made at his order by the Roman gem-cutters, the subjects being their own or the Prince's conceptions of pictures from classic history and mythology, done on oriental sards, amethysts and crystals of fine quality and, for the most part, considerable size. There is absolutely no suggestion of antiquity in the melodramatic flamboyancy of these compositions, many of them involving a number of figures, and the supposition that the Prince was himself deceived by the artists is inconceivable.

The fact that he never tried to sell any of the gems would seem to negative the supposition that he himself sought to profit by the fraud, and the motive which King advances that, being deeply interested in the glyptic art, he wished to encourage its professors and to prove them competent to rival the ancients seems to me to be hardly tenable in the face of the fact that to Odelli was assigned the province of providing every gem with the forged signature of some real or imaginary artist of antiquity. Altogether the whole performance carries us beyond the realm of any reasonable line of explanation and one is driven to take refuge in a suspicion that Prince Poniatowski had simply become an unbalanced monomaniac on the subject. He died at Florence in 1833, and the collection was sold in London in 1839, when such was the effect of the scandal that even the wonderful Io, discredited by the bad company into which she had fallen, was knocked down for £. 17. A few years before £ 1000 would have been a low price for her."

**CAEN, M<sup>lle</sup> COLETTE** (*French*). Contemporary Sculptor and Medallist, born at Boulogne-sur-Mer; pupil of Max Blondat, Moreau-Vauthier, and M<sup>lles</sup> Blanche Laurent and Moria.

She has exhibited at the Paris Salon (Soc. des Art. fr.) 1914 several Portrait-medallions and Plaquettes, including one of her mother, M<sup>e</sup> Marcel Caen.

**CAHIER, CHARLES** (*French*). Goldsmith and Medallist of the end of the eighteenth century and beginning of the nineteenth; appointed Orfèvre du Roi under Charles X., and was entrusted with the decoration of the altar of Rheims Cathedral for the Coronation of that King. He is said to have engraved medals of the Princesse de Lamballe, and others commemorating the Birth of the Duke of Bordeaux.

BIBLIOGRAPHY. — N. Rørdot, *op. cit.* — Dr Thieme's, *Allgem. Künstler-Lexikon*, V, 258.

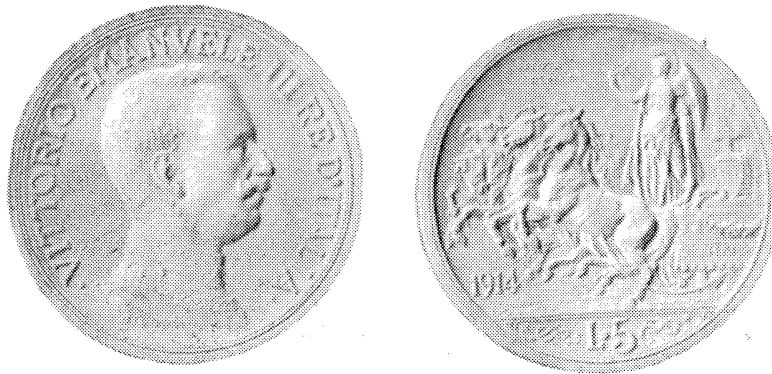
**CALAMANZIA, VINCENZO GIOVANNI** (*B.D.M.*, Vol. I, 1904, p. 327). Goldsmith, Founder, and Mint-engraver at Macerata. He cut a medal of G. C. Rossini, bishop of Amalfi (1587).

**CALABRESI, D.** (*B. D. M.*, Vol. I, 1904, p. 327). Probably **DOMENICO**.

"Sold for £ 700 with the Demidoff Collection in the nineteenth century is a curiously complicated cameo showing Mars and Venus caught in the snare of Vulcan and exhibited by him to all the shocked deities of Olympus, who are indicated by a circle of busts. The anvil and tongs of Vulcan, the dove of Venus, and the helmet and shield of Mars occupy corners of the stone, while the cock, who

should have warned the lovers but failed in his duty, stands at Vulcan's feet. The inscription reads, **D. CALABRESI. FECE. IN. ROMA.** The artist has not been identified but the story is that, imprisoned for five years, he worked steadily on the gem and procured his release from Pope Gregory XIII. by its presentation." (Duffield Osborne, *Engraved Gems*, p. 179).

**CALANDRA, D.** (*Ital.*). Contemporary Sculptor and Medallist, Mint-modeller to the R. Zecca, Rome. By him is the most recent coinage of Victor Emmanuel III., 1914-1915. A proof of the 5 lire piece 1914 may be thus described : obv. VITTORIO EMANUELE III RE D'ITALIA. Bust of King in uniform, head bare to right, wearing the Collar of the Annunziata ; below : **D. CALANDRA. R.** Quadriga to left, horses rearing, driven by helmeted figure of Italia, holding



Five Lire piece of Victor Emmanuel III, 1914.

shield and olive-branch ; below horses 1914 ; in exergue, L. 5 between two lovers' knots ; above exergual line : **D. CALANDRA. M. A. MOTTI. INC.** In field to left : PROVA | DI STAMPA. Edge inscribed : FERT. Lovers' knot repeated three times. — The proof 1 Lira 1915 is exactly the same, with the exception of size and indication of value L. 1.

The silver coinage of 1907 bears Calandra's signature. The King's bust is beautifully modelled, but the Victorious quadriga on the rev. is open to criticism.

**CALANDRELLI** (*B.D.M.*, Vol. I, 1904, p. 327). Died in 1852. Worked chiefly in Berlin, imitating the antique. Some of his gems found their way into the great Prussian collection there. Duffield Osborne, *Engraved Gems*, Pl. xxxii, 19 illustrates one of his productions, Head of a Roman matron with elaborately dressed hair and jewelled hair-band ; inscribed : **ΑΥΛΟΥ.**

**CALDECOTT, RANDOLPH** (*Brit.*). Designed the reverse of the war medal for the campaigns in Afghanistan in 1878-1880.



**CALDER, A. M.** (*Amer.*). Contemporary Medallist, by whom is the following work : 1888, medal of Academy of Natural Sciences at Philadelphia. Obverse has bust of Ferdinand V. Hayden, naturalist and geologist, AE 58. (*Communication of Mr Eidlitz*).

**CALDWELL & CO, J. E.** (*Amer.*). A Firm of Medallists and Die-engravers of Philadelphia, Penn. In 1913 they issued the following medals : Atlantic Athletic Association. Field Day Award Medal ; — The Feis ; — First Families of Virginia ; — Lehigh Coal and Navigation Company's First Aid Contest Award Medal ; — University School Essay Award ; — Order of Glacials ; — Schuylkill Regatta ; 60<sup>th</sup> Regatta, Philadelphia, June 21<sup>st</sup> 1903 ; — Medalets of Annual Meetings of the American Medical Association, etc.

**CALLISTUS, THOMAS** (*Ital.*). Master of 1482. The Berlin Museum preserves a Bronze Relief representing an Offering to Minerva ; circular, 128 mill. in diameter ; inscribed : MCCCCLXXXII. II XII. IANVARY II TOMAS CAL'II STVS. It was formerly in the Piot Collection. *Vide* Bode, *Die Italienischen Bronzen*, p. 82.

**CALKER, BAEREND CHRISTIAAN VAN** (*B.D.M.*, Vol. I, 1904, p. 328). Medallist, residing at Zeist, whose period of activity is comprised between 1704 and 1796. His best known medals are : 1764. Jeronimo van Bosch (*V.L.S.*, 372) ; — 1769. Prize-medal 'Zeeuwsch Genootschap der Wetenschappen' at Middleburg (*V.L.S.*, 431/2) ; — 1771. Silver Wedding of A.J. Bierens and S.H. Willink (*V.L.S. X.*, p. xvii, 151) ; — 1772. Dedication of the new Lutheran Nursing Home at Amsterdam (*V.L.S.*, 431, 462) ; — Birthday of Prince Willem Frederick of Orange (later King Willem I.) (*V.L.S.*, 474) ; — 1773. Prize-medal of the 'Provincial Utrechtsch Genootschap van Kunsten in Wetenschappen' (*V.L.S.*, 400) ; — 1775. Bicentenary of Leyden University (*V.L.S.*, 499) ; — 1782. John Adams (*V.L.S.*, 572) ; — 1784. Silver Wedding of A.M. Molière and M.E. Veron (*V.L.S.*, 609) ; — 1787. Prize-medal of the Legaat van Johannes a Monnikhoff (*V.L.S.*, 689) ; — Prince of Orange (*V.L.S.*, 706) ; — 1796. National Assembly at The Hague (*V.L.S.*, 837), etc. *Vide* A. O. van Kerkwijk, in *Dr Thieme's Allg. Künstler-Lexikon*, v, 400.

**CALUWAERTS, JACQUES** (*Flem.*). Mint-engraver at Antwerp, 1638-1647.

**CALVERT** (*Brit.*). Sculptor and Modeller in wax, flourished 1767-1783 ; pupil of James Moore. At the Exhibition of the 'Society of Arts' 1783 he sent six highly coloured wax portraits of Mr. Lewis of the R. Covent Garden Theatre.

**CALVET, GRÉGOIRE** (*French*). Contemporary Sculptor and Medalist, born at Cadarcet (Ariège); pupil of Falguière. At the Salon of 1905 he exhibited a Portrait-plaquette of M. Delcassé, French Foreign Minister; — M<sup>lle</sup> M. L. Barran; and in 1912, Mirelha medal.

**CALVET, GUILLAUME** (*French*). Mint-master at Montpellier, 1535: letter C.

**CALVET, HENRI** (*French*). Contemporary Sculptor and Medallist, born at Mèze (Hérault); pupil of Falguière, and Mercié. He exhibited at the Paris Salon (Soc. des Artistes français) 1914 a frame containing nine medals on varied subjects.

**CALVET, MICHEL** (*French*). Mint-master at Montpellier, 1544-47; oak-leaf.

**CALVI, CAV. GAETANO** (*B.D.M.*, Vol. I, 1904, p. 330). By him are also: Inauguration of a Monument to Dagustin Edwards (1852-1899) at Santiago de Chile, 1904; — IV. International Gynaecological and Obstetrical Congress, Rome, 1902 (uniface *Æ*).

**CAMBIER, MARTIN** (*Flem.*). Mint-master at Antwerp, 1629-1636.

**CAMBIER, SIMON** (*Flem.*). Mint-master at Antwerp, 1636-1638.

**CAMBRARIO, LEONARDO DE** (*Ital.*). Mint-master at Naples, 1472; his initials occur on Cavalli of that date.

**CAMELIO, VITTORE** (*B.D.M.*, Vol. I, 1904, p. 331). To this artist, Dr Bode ascribes two Bronze Reliefs representing Hercules with the Hind, both circular, 30 mill., and 49 mill.

**CAMERER, JOBST** (*Germ.*). Goldsmith and Medallist at Halle-on-S.; lived in the middle years of the sixteenth century. By him is a Portrait-medal of Charles V. Cf. O. Doering-Dachau, in Dr *Thieme's Allg. Künstler-Lexikon*, v, 435.

**CAMERON, JOHN MAC DONALD** (*Brit.*). Deputy Master of the Sydney Mint, 1892-1898. Born, 1847. Died September 3<sup>rd</sup>, 1912. *Bibliography*, "Numismatic Circular", Vol. 20., Col. 13973.

**CAMILLO** (*Ital.*). Grandson of Giovanni delle Corniole, and also a Gem-engraver, who worked in Florence, sixteenth century.

**CAMISANO, FRANCESCO** (*Ital.*). Mint-engraver in Rome, under Clement VII. (1523-1534). His initial **F** and a crescent occurs on the coins of that Pope and on those of the Siege of Rome by the Imperial troops in 1529 (Quarter Ducat).

**CAMPBELL, JOHN FRANCIS** (*Brit.*). Deputy Master of the Mint at Perth, Western Australia. This Branch of the Royal Mint was established under an Order in Council of Her late Majesty Queen Victoria dated the 13<sup>th</sup> October 1897, and was opened for the receipt of gold on the 21<sup>st</sup> June 1899.

**CAMPELO, JOSÉ ALVES PINTO** (*Portug.*). Mint-engraver at Rio de Janeiro, *circ.* 1811-1820.

**CAMPOS JUNIOR, AUGUSTO CARLOS DE** (*Portug.*). Son of Frederico Augusto de Campos, appointed Assistant-engraver at the Mint of Lisbon in 1870, with a stipend of 150 Milreis per annum.

**CAMPOS, FREDERICO AUGUSTO DE** (*Portug.*). Born in 1814; became an apprentice as Mint-engraver at Lisbon in 1830, under Domingos José da Silva, and José Antonio de Valle. In 1837 he became an Assistant, and in 1834 was appointed Third Engraver. He died on 28. July 1895.

Campos was a hard worker, and produced also numerous medals, some of which he exhibited in Paris and London.

In 1863 he competed successfully for the engraving of a coinage of 500 Reis pieces of King Luiz I.

By this Engraver are Commemorative medals of the Inauguration of a Monument to Camoens at Lisbon, 1867; — Commemorative medals of the Tercentenary of Camoens, 1880 (signed: **F.A.F.**), etc.

BIBLIOGRAPHY. — Aragão, *op. cit.*

**CAMUS, JEAN MARIE** (*French*). Contemporary Sculptor and Gem-engraver; pupil of Barrias and J. Coutan. At the Paris Salon 1912, he exhibited a Pendant, and a little Statuette representing a Faun.

**CANALE, VICTOR JULES EUGÈNE** (*French*). Contemporary Sculptor, born at Neuilly-sur-Seine; pupil of Théodore Rivière and Moncel. At the Salon of 1909 he exhibited a model of a Portrait-plaquette of Louis Pasteur; — 1910. Eight medals: M<sup>lle</sup> Nadia Boulanger; — M. Raoul Pugno; — Paul Vidal; — Angelo Mariani; — Dr Adolphe Thuvien; — Maternité; — Christ; — 1912. Paul Vidal; — Xavier Leroux; — Study, etc.

**CANALE, V. S.** (*French*). Contemporary Editor of French modern medals; successor of A. Godard, 37, Quai de l'Horloge, Paris. I have noticed the signature **V. S. CANALE** on a medal of Louis Pasteur, by O. Roty.

**CANDIA, LEONARDO DE** (*Ital.*). Contemporary Sculptor in Naples, whose signature occurs on a medal of the Luigi Camoens Society, 1880 (engraved by Leopoldo Insenga).

**CANDIDA, GIOVANNI** (*B.D.M.*, Vol. I, 1904, p. 334). Further notes on this remarkable medallist will be found in Dr Thieme's *Allgem. Künstler-Lexikon*, v, 495.

Among the medals which may be ascribed to him with the greatest degree of certainty are : Antonio Graziadei, signed **CANDID**; probably before 1475; — Juan de Palomar, Neapolitan ambassador to the French Court; — Charles the Bold and Maximilian of Austria, sign. **OPUS CAND** (between 1475 and 1477); — Maximilian of



Antoine de Bourgogne.

Austria and Mary of Burgundy (1477 and 1479); — Jean Carrondelet and Marguerite Chassé; — Jean de la Gruthuse and Jean Miette (1479); — Nicolas Ruter (1482); — Robert Briçonnet, archbishop of Rheims; — Giuliano and Clemente della Rovere.

His influence, if the medals are not by his own hand, is very marked in the following : Pierre de Courthardy; — Guillaume des Perriers; — Pierre de Sacierges; — Pierre Briçonnet; — Thomas Bohier; — François de Valois (1504); — Louise de Valois and her daughter, Marguerite, etc. The two medals bearing the artist's own portrait are probably not by him.

**CANDIDO, DOMINGOS ANTONIO** (*Portug.*). Born in 1807; pupil of Simão Francisco dos Santos; became Assistant-engraver at the Lisbon Mint in 1820. In February 1826 he was granted leave to go to Paris to study the art of engraving coins and medals.

BIBLIOGRAPHY. — Aragão, *op. cit.*

**CANN, A. E. W.** (*Brit.*). Mint-engraver at Calcutta, appointed 22<sup>nd</sup> June 1903, and in office until 8<sup>th</sup> June 1904.

**CANONICA** (*Ital.*). Engraver at the R. Mint, in Rome; cut the dies for the copper coinage of the Victor Emmanuel III., from 1908 onwards.

**CANSSLE** (*Germ.*). Die-sinker, whose signature I have met with on a medal of the International Regattas at Kiel, 1891 (issued by A. Schwerdt, Stuttgart).

**CANTOR, CHRISTOPH** (*B.D.M.*, Vol. I, 1904, p. 339). Mint-master, born at Frankfort-on-M., married in 1611, residing at Brieg in 1612. Died in 1623 as Mint-master-general for Upper and Lower Silesia.

**CANZANI, DEMETRIO** (*B.D.M.*, Vol. I, 1904, p. 339). Born at Milan, 6. November 1813, son of the Mint-master Pietro Canzani; himself Mint-engraver there, 1841-1857, and later under the Italian government.

Among other medals by him are : Field Marshal Radetzky, 1849; — Charles Prince Schwarzenberg, 1849; — Alfred Prince Windischgrätz, 1849; — Naval Engagement at Novara, 1849; — The Austrian Emperor visits Lombardy, 1851; — Proclamation of Lombardy to the Austrian Royal pair, 1857.

**CAPNER** (*Brit.*). This signature occurs on a medalet of Daniel O'Connell.

**CAPPARONI (CAPERONI) DELLA GUARDIA, GASPARO** (*B.D.M.*, Vol. I, 1904, p. 339). Gem-engraver, born in 1906 in the Abruzzi, died in Rome in 1808. He is said to have been very clever in his art. His works include: Bust of Augustus (sign. **CAPPARONI**); — Brutus; — Cicero; — Hercules; — Ganymede (sign. **КАП**); — Maecenas (sign. **КАП**); — Napoleon I (sign. **КАП**); — Quintus Pompeius Rufus; — Venus, etc. and an intaglio : Massinissa (sign. **CAP**). *Vide* Thieme, *Allgem. Künstler-Lexikon*, v, 547.

**CAPPET, ÉTIENNE** (*French*). Mint-master at Chambéry, 1550-51 : letter **C**.

**CAPPUCCIO, ANGELO** (*B.D.M.*, Vol. I, 1904, p. 341). This artist exhibited at the New York International Medallic Exhibition, March 1910, nineteen small medals, and a large bronze medallion, Adhuc Docet.

By him are further : 1897. Gactano Donizetti, Æ 61; — 1899. Exposition at Como to commemorate Volta, Æ 58 × 72 mill.

**CAQUÉ, ARMAND AUGUSTE** (*B.D.M.*, Vol. I, 1904, p. 342). The signature : **CAQUÉ F. GRAVEUR DE S. M. L'EMPEREUR** occurs on a medal "Quête pour les Pauvres. Dixième Arrondissement, Paris". By him are further : Portrait-medal of Klopstock, 1820 (ex. Durand's series); — Commemorative medal of Ludovicus Camoens, 1821; two varieties (*Series numismatica virorum illustrium*); — J.-B. Bourguignon d'Anville, 1821; — Erasmus of Rotterdam, 1823 (also of the *S.N.*); — Conquest of Algiers, 1830, Æ 41 mill.

Mr. Eidlitz of New York has a second variety of the medal of Mozart, mentioned on p. 343.

**CAPUTI** (or **CAPUCCI**), **GIUSEPPE** (*B. D. M.*, Vol. I, 1904, p. 342). An Italian Gem-engraver and Medallist; was probably educated in Paris, where in 1813 a certain *Capucci* was awarded an Academic Prize; later he appears to have been residing in London, as in 1815 he exhibited at the Royal Academy. His medals include: Election of Pope Leo XII., 1823; — Portrait-medal of Leo XII., 1824; — Portrait-medal of Pius VIII. (1829-30); — Portrait-medal of Cardinal Erc. Consalvi († 1824). His intaglios include: Portrait of the painter Girard; — Alexander I. of Russia; — Prince Bogdan; — Youthful Hercules; — Jupiter Serapis; — St. George, etc.

In 1815 he exhibited at the Royal Academy, London, a frame containing a portrait of Mr. Girard, portrait painter in Paris; a cast from an intaglio, Young Hercules, a cameo of the Emperor Alexander of Russia in shell, Jupiter Serapis, St. George, Prince Bogdan, etc.; intaglios.

C. Chr. Vogel von Vogelstein drew Caputi's portrait for his gallery of famous contemporaries, which he presented to the Dresden Cabinet of Engravings. *Vide* Thieme, *Allgem. Künstler-Lexikon*, v, 559.

**CARABIN, FRANÇOIS RUPERT** (*B. D. M.*, Vol. I, 1904, p. 344). Sculptor, Medallist, and Gem-engraver, born at Zabern (Alsace) on 27. March 1862. He began his artistic career as a Gem-engraver under Lequien; then he worked as a wood carver, and from 1889 he has devoted himself almost exclusively to sculpture, but has occasionally modelled Plaquettes and Medals.

**CARADOSSO (AMBROGIO FOPPA)** (*B. D. M.*, Vol. I, 1904, p. 345). To this Engraver, Dr Bode ascribes the following Plaquettes: The Scourging of Christ; 71 × 54 mill.; — Silenus beaten by Bacchants; 50 × 50 mill.; — Fight between Centaurs and Lapithae; 50 × 50 mill.; — Rape of Ganymede; 49 × 50 mill.; — Men bathing; 50 × 49 mill. (Mol., n° 153); — Hercules and Geryon; circular, 45 mill.; — Another, 60 × 37 mill.; — Two Centaurs: 65 × 194 mill.; — Gorgon's head, facing; 64 × 101 mill.; — Bacchante playing the flute; 56 × 30 mill.

In the artist's style are further: Orpheus playing; circular, 47 mill. (Mol., n° 497); — Seduction; circular, 49 mill.; — The Vision of Augustus; 71 × 61 mill. (Mol., n° 417); — Triumphant; circular, 50 mill.; — Horseman, 43 × 50 mill.; pentagonal.

In his notes on the artist, Mr. G. F. Hill says: "Vasari speaks of coins, which Caradosso is said to have engraved for Julius II. and Leo X.; but no documents have been found to prove his activity at the Papal Mint, nor do any of the Papal coins show any connection

with the Milanese coins which are ascribed to him, Testoni with portraits of Gian Galeazzo Maria, Lodovico il Moro, Bona of Savoy, and Beatrice d'Este.

“Related in style are eleven Portrait-medals in low relief of the same personages, and Gian Galeazzo Visconti, Francesco Sforza, and Louis XII. of France, which were in all probability issued under the last named ruler. A large medal of Galeazzo Maria Sforza of 1470 may be one of Caradosso's earlier works, if it is not the production of Ludovico da Foligno. A struck medal of Julius II. with the Conversion of St. Paul on R $\mathfrak{z}$  may be considered as Caradosso's who also cast Portrait-medals of Ludovico il Moro (1488), Francesco Sforza (of about the same date), Bramante and Julius II. (1506). All these coins and medals show a great progress in technique from earlier works, and have influenced Benvenuto Cellini, and through him, a large number of Italian artists, in special Medallists.”

BIBLIOGRAPHY. — Bode, *Die italienischen Bronzen*, Berlin, 1904. — Vide G. F. Hill in Dr Thieme's, *Allgem. Künstler-Lexikon*, V, 563.

**CARAGLIO, GIOVAN JACOPO** (*B. D. M.*, Vol. I, 1904, p. 350). The Berlin Museum possesses a Relief in bronze, oval, 74  $\times$  90 mill., representing the Adoration, and signed : **IO IACOBVS VER.** (Bode, n° 1249).

The name occurs also as **CARALIO**, **CARALIVS**, or **KARALIS**. He signed usually *Jacobus Veronensis* or *Jacobus Caralius Veronensis*. The only medal which may be ascribed with certainty to this artist is that of Alessandro Pesenti, but in all probability is a medal of Sigismund I. of Poland also his work. There is a medal of Bona Sforza, dated 1540; however this cannot be the medal, even if it should be by Caraglio, which he sent to Aretino in 1539. Vide G. F. Hill, in Dr Thieme's, *Allgem. Künstler-Lexikon*, where an exhaustive bibliography is given.

**CARAVANIEZ, ALFRED** (*French*). Contemporary Sculptor, born at St. Nazaire; pupil of Cavelier, Millet and Biron. At the Paris Salon, 1908, he exhibited a commemorative medal of the French elections in 1906.

**CARCOVA, ERNESTO DE LA** (*Amer.*). Argentine Medallist, who was residing in Paris in 1912.

**CARIAT, LUCIEN JEAN HENRI** (*B. D. M.*, Vol. I, 1904, p. 351). At the Paris Salon, 1908, this artist exhibited seven medals and plaquettes: Hippomenus and Atlanta; — Victory; — Motor boats; — Marble players; — Study, etc.; — Dr Jean Peyron; shell galvano, silver; 26 mill.; signed : **L. CARIAT**; — Victoire; — Rouget de Lisle.

**CARIATI, GIOVANNI** (*Ital.*). Signs also **GICAR**. Painter and Medallist, was born in Naples, and from the age of seventeen was a serious student of the arts and sciences. He is versatile in his accomplishments, being poet, painter, illustrator and sculptor. While in the employ of a publisher of religious books, he inspected a collection of medals which were offered for sale, and was impressed with the inferiority of the average talent displayed, observing in most of them little knowledge of human beauty, anatomy for design. He therefore began to design medals, and though having no master or school in which to learn the elements of the art, he was successful as a self-teacher, and has risen to a high place among the medallists of to-day.

He exhibited at the “Esposizione Pro Museo Segantini”, Galleria Grubicy, Paris, and at the Salon of 1906. In 1909 a special exposition of his works was held at Milan, in the Esposizione Italiana, which elicited great approval. Several examples of his work were exhibited in the International Medallic Exhibition of The American Numismatic Society in 1910.

Signor Cariati became a resident of New York in 1912.

The following is a list of his medallic productions :

#### RELIGIOUS ART.

1. The Cross (C 51); — 2. The Cross (D 3); — 3. Processional Cross (C 116); — 4. Chalice (A 94); — 5. Flagon (A 96); — 6. “L’Angelus” (D 117); — 7. Jeanne d’Arc (C 69); — 8. Jeanne d’Arc (C 5); — 9. Jeanne d’Arc (A 56); — 10. Jeanne d’Arc (A 63); — 11. Jeanne d’Arc (A 93); — 12. Jeanne d’Arc (A 500); — 13. The Virgin (D 29); — 14. “Ave Maria” (C 65); — 15. “Ave Maria” (C 66); — 16. Communion (D 32); — 17. Communion (D 59); — 18. Communion (C 60); — 19. Angel with scroll (D 24); — 20. Angel at the cradle (D 38); — 21. Angel with harp (D 40); — 22. The Virgin and Child (D 36); — 23. The Virgin (D 11); — 24. The Virgin and Child (D 30); — 25. Mother and Child (D 72); — 26. Communion (D 56); — 27. The Holy Child sleeping (D 39); — 28. Angel with harp (D 37); — 29. Ecce Homo (D 57); — 30. St. Cecile (D 58); — 31. The Virgin (D 33); — 32. The Virgin (D 27); — 33. The Virgin (D 23); — 34. The Virgin (D 67); — 35. Angel with harp (D 68); — 36. Christ (D 25); — 37. Angel with flowers (D 76); — 38. Jesus, Deus pacif (D 74); — 39. Christ (D 39); — 40. Communion (D 77); — 41. Communion (D 75); — 42. The Virgin and Child (D 78); — 43. Angel with harp (D 37); — 44. St. Christopher (D 28); — 45. Communion (D 70); — 46. St. George (D 71); — 47. St. Michael (D 35); — 48. Christ (D 31); — 49. Christ



(D 31); — 50. The Virgin (D 22); — 51. The Virgin (D 62); — 52. Communion of St. John (D 63); — 53. Christ (D 64); — 54. Collection of religious medals; — 55. “Mater Dolorosa” (C 8); — 56. Christ (D 21); — 57. St. George (C 71); — 58. Christ (C 55); — 59. “Mater Amabilis” (D 20); — 60. Virgin and Child (C 54); — 61. The Divine Lesson (D 26); — 62. The Virgin (C 53); — 63. Christ (D 31); — 64. St. Cecile (D 50); — 65. Mother and Child (A 1); — 66. Mother and Child (A 2); — 67. Mother and Child (A 3); — 68. Mother and Child (A 4); — 69. Communion of the Virgin (A 14); — 70. The Virgin (A 85); — 71. Christ (A 84); — 72. Virgin and Child (A 20); — 73. The Virgin (A 15); — 74. Angels at the Chalice (A 7); — 75. Communion (A 10); — 76. The Divine Lesson (A 8); — 77. Christ (A 11); — 78. The good Shepherd (A 17); — 79. The Kiss of Christ (A 13); — 80. The Virgin (A 26); — 81. The Virgin (A 25); — 82. To God (A 12); — 83. Christ (A 19); — 84. The Virgin (A 18); — 85. St. Cecile (A 57); — 86. Virgin and Child (A 62); — 87. The Child dreams (A 65); — 88. The Virgin (A 58); — 89. The Cross (A 64); — 90. The First Communion (A 82); — 91. The Virgin (A 83); — 92. The First Communion (A 9); — 93. Young Christ Preaching (A 86); — 94. Angel with Scroll (C 14); — 95. The Virgin and Child (C 16); — 96. Christ (C 15); — 97. Angel at cradle (C 10); — 98. Christ (C 31).

#### PROFANE ART.

99. Bracelet (Maternity) (E 3); — 100. Hawthorn (D 44); — 101. The Lily (D 43); — 102. “Sic itur ad astra” (D 61); — 103. Maternity (D 45); — 104. Maternity (D 46); — 105. Maternity (D 47); — 106. “Les Époux” (D 48); — 107. Head and Lyre (D 49); — 108. Peace (D 42); — 109. “La Pensée” (D 41); — 110. Head and Lyre (D 49); — 111. Little Chest (E 1); — 112. Little Chest (E 2); — 113. Ink-well (Slowly! very Slowly) (C 77); — 114. Portrait (C 18); — 115. Portrait (C 19); — 116. Woman with roses (D 82); — 117. Numismatic Art (D 115); — 118. The Graces and their Master (D 5); — 119. The King of Italy (D 6); — 120. “Le Temps et la Vie” (D 27); — 121. United States of America (A 35); — 122. United States of America (A 77); — 123. United States of America (A 34); — 124. United States of America (A 78); — 125. United States of America (A 33); — 126. Woman with Wheat (A 41); — 127. Drawing of a Woman (A 43); — 128. “Genio Pegaseo” (A 37); — 129. Woman with Olives (A 42); — 130. Resurrection of S. Francisco City (A 36); — 131. Numismatic Art (A 31); — 132. Medal to Bravery (A 69); — 133. The Conquest of the heavy (A 47); — 134. Toward the

Stars (A 46); — 135. New Genius of War (A 48); — 136. The Little Aviator (A 49); — 137. "Avis de passage" (A 50); — 138. Lithographic printing (A 51); — 139. Lithographic printing (A 52); — 140. Woman rules the World (A 79); — 141. Woman with flowers (A 32); — 142. Study of Portrait (A 53); — 143. Marriage (A 200); — 144. Medal to Bravery (A 30); — 145. Brooch (A 68); — 146. Give me (A 76); — 147. United States of America (C 83); — 148. United States of America (C 80); —



République française.

149. Mother and Child (C 9); — 150. French Republic (C 1); — 151. Child with flowers (C 7).

"Really strange and most interesting is this figure of "Gicar", the Italian artist who arrived yesterday at Brussels, and who has been able in such a short time to make himself appreciated at his true value. His art is eclectic, and although only his graphic work concerns us here, let us say nevertheless, that he has succeeded in making his name known throughout Italy by his literary works also.

"We have to do with a personality so complex, with a temperament so extraordinary, that it is impossible to reproduce all the phases, all the metamorphoses of his very complex personality.

“Assuming simultaneously the pseudonyms of Icario Givantina, Giulio Costanzo etc....., according as he presents himself as critic, poet or architect, he adopts that of “Gicar”, when he appears before the public as a designer and painter.

“And here again, his personality subdivides; we find in him all the grace and softness of line of a Mucha, all the spontaneity besides the richness of colour, and the splendour of the best Italian water-colourists. What is more astonishing in the works of Cariati is the



United States of America.

intensity, the diversity and the intimate fitness of the conception with the form of expression. Therefore, the whole of his work is the reflection of his troubled and varied life, and all his creations bear the impress of the constant struggle, strengthened by the profound confidence in his own powers. He owes everything to himself, for his apprenticeship took place under the most unfavourable circumstances.....

“To the pessimistic talents who conspired against him, he opposed the absolute silence of an unalterable resolution, and the activity of a prodigiously creative brain.....

“He, encyclopaedic spirit, is seen occupied with equal skill in all

arts, and even in poetry. Such a temperament, naturally could not fail to gain for him the sympathies of the most noted celebrities and caused him to be rightly called "Demon Artist".

"It was by chance that the idea of experimenting in the poster awoke in him; perhaps it was the idea of testing his qualities as designer, and of winning a place among the best. In any case, the advertisements in painting, the calendars, the post-cards, the posters, which he signed, are all charming, all different in style.....

"The advertisement-painting in the hands of the artist becomes eloquent and striking by its novelty. At each new production, one is astonished by such prodigious skill; for unlike his colleagues, "Gicar" constantly changes his style, and when you are just about to detect in him his ancestry, he opens to you new trails by revealing more qualities of his own.

"His imagination is unlimited, and his ability astonishing. He is, in truth, a fine recruit for our arts, this artist so "fantasting and so fanciful", who suits his talent to all subjects, and knows how to catch the interesting side of each.

XAVIER HAVERMANS.

*Director of the "Revue graphique belge".*

**CARIELLO, A.** (*Ital.*). A Neapolitan Engraver, whose signature I have come across on the following medals: Birth of Francis, Duke of Calabria, 1836; — Completion of Naples Cathedral, 1836; — Medal for the Industrial Exhibition at Naples, 1853, etc.

**CARIMBENE, STEPHANO DI** (*Ital.*). Mint-master and Engraver at Catania, 1375, under Frederick III. the Simple. Amongst other coins he issued billon Deniers for Artale d'Alagona, the King's Councillor and Chief Justice, who had obtained Catania for his domain with the privilege of striking currency.

Obv. + **FRIDERICVS·DEI**. Lozenge-shaped shield of arms of Aragon; around, four rosettes.

R. + **GRĀ·REX·SICILIE**. Arms of Catana: an elephant to l. with long cross on back; near the cross the letter **C** (Carimbene).

Denier. Obv. **GRA : REX : SICILIE**. Arms of Catania: elephant to l., above cross ornamented with pellets and letter **C**.

R. + : **GRA : REX : SICILIE**. Lozenge-shaped shield of arms of Aragon.

BIBLIOGRAPHY. — A. Sambon, *Le Monnayage d'Artale d'Alagona à Catane*, Rev. num., 1913, pp. 524-528.

**CARL, MATHES** (*B.D.M.*, Vol. I, 1904, p. 351). Carl was a Goldsmith by profession, but he is better known as a "Counterfeiter

in wax" and Medallist. He was born at Augsburg, and at the end of the seventies or beginning of the eighties of the sixteenth century came to Nuremberg where he obtained the burgherright in 1585. He worked in turn for the Nuremberg City Council, Prince Elector Christian I. of Saxony, Bishop Julius of Würzburg, Elector Palatine Frederick IV., and the latter's administrator in the Upper Palatinate, Prince Christian of Anhalt, etc. Nuremberg Council records dated 22. May 1609 mention him as then deceased.

At the Dresden Kunstgewerbe-Ausstellung, 1906, the following medals by this artist were on exhibition: Sabina Pfinzing, 1592 (lead, uniface); — Joachim Ernst, Margrave of Brandenburg-Ansbach, 1607 (silver gilt); — Maria, Margravin zu Brandenburg-Bayreuth (Rev. Christian), 1607 (silver); — Augustus, Prince of Anhalt, 1607 (gold; Gotha); — Christoph Donauer of Ratisbon, 1608 (silver); — Unknown Personage (lead; uniface; Gotha).

To Carl may be ascribed also: Philip Sigismund, Duke of Brunswick, 1602 (gold; Gotha); — George William, Prince Elector of Brandenburg, undated (*A*; Gotha); — Jacob Schopper, theologian of Altdorf, 1616; — Sebastian Schärtlin of Burtenbach (Bergmann, Pl. XX, 97, 98).

Cf. Th. Hampe, in Dr Thieme's, *Allgem. Künstler-Lexikon*, V, p. 600.

**CARLIER, CLEMENT FRANÇOIS JOSEPH** (*French*). Contemporary Sculptor and Medallist born at Tangry (Pas-de-Calais), residing at Arras before the war. At the Paris Salon 1912 he exhibited three Portrait-medallions, and in 1913 three others: M<sup>me</sup> Vel-Durand; — M<sup>me</sup> Advielle; — M. Ch. Bureau.

**CARLIER, MARIUS GEORGES** (*French*). Contemporary Medallist, born in Paris; pupil of Roty. At the Salon of 1906 he exhibited two Plaquettes in bronze: Catherine la Dentellière, and Liseuse.

**CARLINE, S. W.** (*Brit.*). Contemporary Sculptor and Medallist, born on 14. August 1888; educated at Slade School, London; pupil of Seymour-Lucas R. A. He has produced a number of medals, some of which he has exhibited at the Royal Academy, London. He resides at Oxford.

Among his works are. Miss Carline; — S. W. Carline and his sister; — A. R. Grubbe, 1909 (*illustrated*); — Harold Viscount Dillon, 1913, etc.



A. R. Grubbe.

**CARON FRÈRES** (*Amer.*). A firm of Canadian Die-sinkers at Montreal, issued in August 1914 a medal to commemorate the Sixth convention of the *Fédération des Chambres de Commerce*, numbering twenty-five (*The Numismatist*, 1914, p. 530).

“About 1905 Caron Frères began the making of medals, and have now developed the most extensive business in that line in Canada. Their medals are among the most artistic produced, including the Cartier medal, the largest ever struck in Canada; the medals awarded in the Schools at Montreal and Quebec, besides many others of exceptional merit”. (*The Numismatist*, 1917, p. 51).

**CAROTO (CAROTTO, CAROTIS), GIOVANNI FRANCESCO** (*B.D.M.*, Vol. I, 1904, p. 353). Brother of Giovanni C., born about 1480, died 1555. Additional details, connected with the artist's activity as a Painter, will be found in Dr Thieme's *Allgem. Künstler-Lexikon*, VI, 33.

**CARNEIRO, FRANCISCO JOSE PINTO** (*B.D.M.*, Vol. I, 1904, p. 353). This artist was Mint-engraver at Rio de Janeiro, from 1854. On 12. November 1881 he was created a Knight of the Order of the Rose. His productions, which are usually executed with care, are very numerous, the signed as well as unsigned medals.

On the death of Carl Lüster, in 1871, Carneiro became Chief-

engraver. Herr Julius Meili, in '*Das Brasilianische Geldwesen*', 1905, describes the Coins and Pattern pieces engraved by this artist.

There is a medal by him of Visconde de Rio Branco, 1871.



**CARNIOLE.** *Vide* **CORNIOLÉ.**

**CARPENDALE, COL. J.** (*Brit.*). Mint-master at Madras, from June 1864 to May 1865; December 1866 to July 1869; and again from August to September 1869.

**CARPENTER, AARON** (*Brit.*). Seal-engraver; exhibited impressions of seals at the Free Society in 1762, 1763, 1765-1767.

**CARPUS** (*B.D.M.*, Vol. I, 1904, p. 354). This fictitious signature occurs on two gems in the British Museum: N° 893. Onyx, fragment; part of a leg and foot; signed: **ΚΑΡΠΟΣ**; — N° 1034. Sard; head of Demetrius Poliorcetes, to r.; inscribed below the neck: **ΣΕΛΕ**; and, in front of the neck: **ΚΑΡΠΟΥ**. Both are 18<sup>th</sup> cent. (Cf. O.M. Dalton, *Engraved Gems*, 1915.)

This signature **ΚΑΡΠΟΥ** has been conjecturally assigned to Sirleti (cf. S. Reinach, *Pierres gravées*, p. 80, Pl. 79, n° 38; Pl. 133, n° 22).

**CARRASCO, ATANASIO** (*B.D.M.*, Vol. I, p. 355). Mint-engraver at Segovia, 1856-1861, and Madrid, from 1862; he was appointed Chief-engraver in 1877.

**CARRERAS, J.** (*Span.*). Contemporary Sculptor and Medallist. who in conjunction with Rodriguez, signed the Portrait-medal of Balmes, on the centenary of his birth, 1910.

**CARRÈRE, REGNAULT DE** (*French*). Mint-engraver at Bayonne, 1590-94.

**CARRÈRE, MARTIN DE** (*French*). Mint-engraver at Bayonne, 1593-1609.

**CARREYRE** (or **CARRIÈRE**), **ARNAULT DE** (*French*). Mint-engraver at Bayonne, 1566-82.

**CARRIONI** (not **CARRIONE**). *B.D.M.*, Vol. I, 1904, p. 356.

**CARTER, CHARLES FREDERICK** (*B.D.M.*, Vol. I, 1904, p. 356). By this Engraver I have lately seen a Portrait-medal of John Wesley, on the centenary of Wesleyan Methodism, 1839.

**CARTER, GEORGE ALFRED** (*Brit.*). Modeller to Hunt and Roskell, by whom is a Portrait of Robert Ready, the electrotypist (*illustrated*, Vol. V, p. 53).

**CARTER, J.** (*B.D.M.*, Vol. I, 1904, p. 356). This Medallist's signature occurs also on a Portrait-medallion in biscuit of John Wesley, 1839; 2.35 in.

**CASALINI, ANDREA** (*B.D.M.*, Vol. I, 1904, p. 357). Goldsmith and Die-engraver, of the second half of the sixteenth century. In 1566 he was entrusted with orders from the Court of Parma; 1569 he went to Urbino where he remained three years; 1573 he was in Rome perfecting himself in the art of the die-sinker, under Guglielmo della Porta. In 1574 he was in the service of the Mint at Parma. Among the coin-dies he cut there is the fine Doppia with bust of Duke Ottavio and on R. the Three Graces and arms of Parma; signed: **A. C.** In 1576 he executed the drawing of a beautiful armour which was carried out by a Milanese. From 1578 Agostino Smit assisted him at the Mint and during the following years, he made various journeys to Milan and Ferrara (1581). From 1586 Casalini worked for both mints of Parma and Piacenza, and engraved dies for Scudi, including in 1591 a fine Ducatone for Duke Alessandro Farnese, signed **A. C.** He died on 8. February 1597 at Milan, and was undoubtedly one of the cleverest Coin-engravers of his time. — His son POMPEO CASALINI was also in the service of the Ducal Court of Parma as a goldsmith from about 1597. Cf. N. Pelicelli, in Dr Thieme's, *Allgem. Künstler-Lexikon*, VI, 101.

**CASALS, ANTONIO** (*B.D.M.*, Vol. I, 1904, p. 357). Medallist in Barcelona, where in 1857 he was entrusted with the engraving of



the dies for a medal on the Birth of Prince Alfonso. At the Exhibition at Barcelona, 1859, he was represented by several good works.

BIBLIOGRAPHY. — Ossorio y Bernard, *Art. Españ. del. S. XIX*, 1883, p. 143.  
— Dr Thieme, *Allgem. Künstler-Lexikon*, v, 101.

**CASANOVA, FRANCISCO** (*B. D. M.*, Vol. I, 1904, p. 357). A Spanish Painter, Line-engraver, and Coin-engraver, born at Zaragoza 1731, died in Mexico, 1778. Son and pupil of Carlos Casanova; studied also at the Academy of San Fernando, Madrid, where he was awarded the First Prize in 1793. He engraved figures of Saints, and devoted himself later to die-engraving. For many years he filled the post of Mint-engraver at Mexico, and died as Director. By him are several Proclamation medals of Charles III. of Spain (1760 and 1761). Cf. Dr Thieme's, *Allgem. Künstler-Lexikon*, VI, 103.

**CASELLA, ELLA** (*B. D. M.*, Vol. I, 1904, p. 357). The Charcot Portrait-medallion was executed in 1886. At the Royal Academy, 1907, she exhibited a miniature in coloured wax, and at the International Exhibition of Fine Arts in Rome, 1911, she was represented by two miniatures in coloured wax of Marguerite of Anjou and Henry VI.

Among earlier productions exhibited at the Royal Academy between 1884 and 1904 and named in the Catalogue we find : 1884. A Venetian lady of the sixteenth century; medallion, wax; — 1885. An Elizabethan gentleman; medallion, wax; — Marie de Medici; medallion, wax; — 1886. Wax medal, to be cast in bronze, with Miss Nelia Casella; — Fortunato; medallion, wax; — Constance, elder daughter of C. Crews, Esq.; wax medallion; — 1893. St. George; — 1895. Minerva; — 1896. Mercury; — 1900, Mars, etc.

**CASELLA, NELIA** (*B. D. M.*, Vol. I, 1904, p. 357). Has exhibited at the Royal Academy since 1884. This artist is a many-sided technician, and has worked in enamelled glass, embossed leather, etc. Her Portrait-medallions in wax include those of Robert Dudley, Earl of Leicester (1884); — Dr Charcot (1890); — Richard III. (1897); — Cardinal Manning, 1876; — Bronze medal of Cardinal Manning; — and Miniatures in coloured wax, among which one of the Archduke Albert and Princess Elizabeth, etc. Cf. Dr Thieme, *Allgem. Künstler-Lexikon*, VI, 110.

At the Royal Academy 1907, she exhibited a Medallion in coloured wax.

Among her earlier exhibits there we may record: 1884. A Doge; medallion, wax; — Robert Dudley, Earl of Leicester; — 1885. Lady and dog; — 1886. Wax medal, to be cast in bronze, with

Miss Ella Casella; — Lady with lute; — 1887. Mephistopheles; — H. E. Cardinal Manning; — 1890. Dr. Charcot; — 1892. Luna; — 1893. Octava Spera; — 1894. Carmino; — 1897. Richard III.; — St. George; — 1898. Master Arthur Jacobson; — 1899. A Dutch boy; — A Dutch girl; — Laura and Petrarca; — 1900. Ave Maria; — 1901. Laura; — A condottiere; — 1904. Master Arthur Jacobson. etc. These are all wax medallions.

**CASIMIRO, JOSÉ** (*Amer.*). Medallist of Lima, by whom I have seen a commemorative medal of the Tercentenary of Camoens, issued in commission for the Geographical Society, 1880.

**CASSAS, OSMIN** (*French*). Contemporary Sculptor; born at Samatan (Gers); pupil of Maurette, Raphael Collin and A. Clerget. At the Salon of 1905 he exhibited a Portrait-medallion in silver, and in 1909 a Portrait-plaquette.

**CASSAVETTI-ZAMBACO, MARIE** (*B.D.M.*, Vol. I, 1904, p. 358). A Greek Sculptor and Medallist, born in London 1843; pupil of E. Burne-Jones, Alph. Legros, and Rodin.

**CASTAGNÉ, ALBINO DAL** (*Ital.*). Contemporary Sculptor and Medallist in the employ of the Medallic Mint of Stefano Johnson at Milan (1910). He exhibited at the New York International Medallic Exhibition, March 1910, a medal of the Esposizione Internazionale d'Arte della Citta di Venezia; — Portrait-medal of Prof. Giovanni Lorenzoni; — 16 small Medals and 6 bronze Plaquettes, titles not given.

**CASTAÑOS-AGANÉZ, MANUEL** (*Span.*). Contemporary Sculptor and Medallist, born at Seville on 16. May 1875; pupil of the Academy there, and Ant. Peña; was represented since 1895 at the Madrid Fine Art Exhibitions by various medals. Cf. Utrillo, in Dr Thieme's *Allgem. Künstler. Lexicon*, VI, 137.

**CASTEL, JEHAN** (*French*). Gem-engraver in the service of King René of Anjou; he is mentioned at the same time as Thomas Pigne, second half of the fifteenth century.

**CASTEL, JEAN FRANÇOIS** (*B.D.M.*, Vol. I, 1904, p. 359). A French Medallist, born at Lyons on 24. September 1821, died at Saint-Cyr au Mont d'Or, near Lyons on 27. February 1893; was working at Lyons between 1848 and 1870. Pupil of the Ecole des Beaux-Arts of Lyons under Lehmann, and one of the chief engravers at the works of the founder Garapon in 1848. He executed a number of political medals, comprising: Medal of the Provisional government of 1848; with portrait of Alphonse de Lamartine; — Medal dedicated by the Revolutionaries of Lyons to the Revolution-

aries of Paris, 1848; — Medal of the Provisional Committee of Lyons, 1848; — Medal of the Tree of Liberty, 1848; — Plomb meurtrier, 1848; — Ventres creux, 1848; — Medal of the 'Brigade du Vautour, 1848', etc.

BIBLIOGRAPHY. — M. Audin, in Dr Thieme's *Allgem. Künstler-Lexicon*, VI, 140. — L. Charvet, *Médailles et jetons de la Ville de Lyon*, 1907.

**CASTELLO, EUGÈNE** (*Ital.*). Contemporary Medallist, by whom is a Portrait-medallion of Anna Maria Castello, which was exhibited at the New-York International Medallic Exhibition, March 1910.

**CASTELLI, R.** (*Ital.*). Contemporary Medallist by whom is a Portrait-medal of Bernardino Luini, 1910, Æ 66 mill. (in Mr. Eidlitz's collection).

**CASTELLS** (*Span.*). Editor of medals, of Barcelona.

**CASTELNAU, GUILLAUME DE** (*French*). Mint-master at Bayonne, in conjunction with Laurent Daymar, 1547-50 : letter C.

**CASTEX, LOUIS** (*B.D.M.*, Vol I, 1904, p. 359). At the Paris Salon, 1908, this artist exhibited a Portrait-medallion; — 1910. Frame of medals; — 1912. Frame of Portrait-medals; — 1913. Two plaquettes : Méditation; — Etude de paysan; — 1914. Saint Yves défendant le pauvre; plaquette in bronze gilt.

**CASTIGLIONI, GIANNINO** (*B.D.M.*, Vol. I, 1904, p. 360). At the International Medallic Exhibition in New York, March 1910, the following works by this artist were shown : Cinquant' anni vissuti dal 'Monitore dei Tribunali' — Bianca Angela; — Ad multos annos haec vobis fausta bona; — Liberazione di Lombardia; — Navigare necesse; — La guerra; — Silvano; — 6 bronze Plaquettes and 20 small Medals, titles not given (loaned by M. Stefano Johnson of Milan).

By him are also : Italian Aerial Navigation, 1915-1917; varieties.

**CATALOI** (*Amer.*). Engraver of a medal on the Inauguration of the Buenos-Aires to Chivilcoy Railway, 1866.

**CATANEO, RAFAELO** (*B.D.M.*, Vol. I, 1904, p. 361). I have seen by this engraver a medal with bust of Philip V. of Spain on the Victory at Villaviciosa, 1710.

**CATENACCI, VINCENZO** (*B.D.M.*, Vol. I, 1904, p. 360). Additional medals by this Engraver are : Memorial medal of Ferdinand I. 1825, and Francis I, 1830; — Accession of Ferdinand II., 1830; — Seventh Congress of Italian Scientists at Naples, 1845; — Medal

of Pius IX. and Ferdinand II., 1848; — Prize medal with bust of Ferdinand II., undated, etc.; — Flavius Gioja; — P. Ovidius Naso; — Vitruvius<sup>1</sup>; — Marriage Medal of Ferdinand II., 1837 (*illustrated*; p. 166).

**CATTANEO, GAETANO** (*B.D.M.*, Vol. I, 1904, p. 361). Medallist and Numismatist, said to have been originally a Painter. About 1800 he was designer at the Milan Mint, and in 1803 was appointed Keeper of the Numismatic Cabinet. He designed a commemorative medal of Emperor Francis in 1835. Died at Trieste on 10. September 1841. Cf. F. Pollak, in Dr Thieme's, *Allgem. Künstler-Lexikon*, VI, 191.

**CAUBERG, GHYSBERT VAN** (*Flem.*). Mint-master at Maestricht, 1616-21.

**CAUER, FRITZ** (*Germ.*). Contemporary Sculptor, residing in Düsseldorf. At the Brussels Salon International de la Médaille, 1910, he exhibited a large cast Plaquette, showing a Female head, which he executed in 1905.

**CAUER, HANS** (*Germ.*). Professor at the Academy of Fine Arts, Koenigsberg; author of a medal with portrait of M<sup>me</sup> Wickler, 1908. This was exhibited at the Brussels Salon de la Médaille, 1910.

**CAUNOIS, FRANÇOIS AUGUSTIN** (*B.D.M.*, Vol. I, 1904, p. 361). Caunois was a pupil of the sculptor Dejoux, and was awarded the Second Prix de Rome for medal-engraving 1813. He exhibited repeatedly at the Paris Salon from 1819.

M. F. Alvin states that among his best works are the Coronation medal of Charles X. and that on the Column of the Bastille, which latter is also one of his later medals; notwithstanding, the artist does not rank very high among French medallists, his compositions being generally weak and lacking in vigour. Cf. F. Alvin, in Dr Thieme's *Allgem. Künstler-Lexikon*, VI, 204.

By this Engraver are further : 1820. L.C. Ant. Desaix, Æ 42 mill.; — Ecole d'accouchement, Paris (with bust of Louis Philippe), etc.

**CAVALERI, ANTONIO DE** (*Ital.*). A fine portrait-medal of Bishop Camillo Massimo, 1678, is signed on the *R.* ANT. DE CAVALERI IS.D.D. 1678, and on obv. I.D.GVLIELM.F. (diam. : 54 mill.).

1. Catalogue of M. Ratto, Sept., 1914, mentions the following additional medals by Catenacci : Cicero; — Antonio Genovensis; — Archimedes; — Caius Marius; — Franc. Maurolycus; — Torquato Tasso.



Marriage Medal of Ferdinand II., 1837; by Catenacci (*Vide* p. 165).

**CAVALIER (CHEVALIER, CAVAILER), JEAN** (*B.D.M.*, Vol. I, 1904, p. 363). A French Ivory-carver, and possibly also a Medallist; flourished between 1680 and about 1707, and worked in various places, London and Stockholm, and perhaps also, Kassel and Berlin. His productions are met with in numerous museums, including those of Berlin, Vienna, Kassel, Brunswick, Dresden and Stockholm. They are chiefly Portrait-medallions in ivory, which are usually signed : J. C. or C. Some of these may have been models for medals. Cf. Chr. Scherer, in Dr Thieme's, *Allgem. Künstler-Lexikon*, VI, 216.

**CAVALLERINO DELLA MIRANDOLA, NICCOLÒ** (*B.D.M.*, Vol. I, 1904, p. 363). Son of Cavallerino de' Cavallerini. Appointed Mint-master at Modena on 5. June 1523, which appointment was confirmed to him in September of the same year for a period of five years. He set into circulation silver and gold coins with the head of Hadrian VI. He is also said to have issued a coronation coin or medal of Charles V. at Bologna, 1530. Contemporary writers credit him with a number of low-reliefs in metal, and Gio. Muzio (*Letters* (1590), p. 178) mentions numerous medals by him of Guido Rangoni († 1539), four varieties of which are known, one struck, and three cast. On this attribution is based the ascription to Cavallerino of the following medals : Argentina Pallavicini (consort of Guido P.; one is dated 1540), Laura Pallavicini (after 1519), Altobello Averoldo († 1532), Marino Grimani (between 1628-46), and Girolamo Beltramoti. Cf. G.F. Hill, in Dr Thieme's *Allgem. Kstler-Lexikon*, VI, 218. — A. Crespellani, *Zecca di Modena* (1884), pp. 30, 32, 208 sq.

**CAVALLI, GIAN BATTISTA** (*B.D.M.*, Vol. I, 1904, p. 365). Mr. G.F. Hill, in Dr Thieme's *Allgem. Künstler-Lexikon*, VI, 220, remarks that the medal, showing on R David playing on the harp, and usually attributed to Caradosso, is probably by Cavalli, who issued the coin of similar type of Federigo II. of Mantua, struck in 1523 or thereabout. From a letter dated 1. January 1541 we learn that he engraved for the Reggio Mint the dies for the gold Scudo with Christ carrying his cross (about 1535-36).

**CAVALLI, GIAN MARIA** (*B.D.M.*, Vol. I, 1904, p. 365). Sculptor, Goldsmith, and Die-engraver, was born at Viadana near Mantua before 1454; son of Andrea C. In 1479 he was a member of the Consiglio degli Ottanta; 1481 was working for Federigo Gonzaga, from 1497 Mint-engraver at Mantua, and 1499 also in the service of the bishop Lodovico Gonzaga; 1506 he was called by the emperor Maximilian to the Mint at Hall in Tyrol. Mr. G.F. Hill thinks that

Cavalli may possibly be the engraver of some small coins of Gian Francesco II. of Mantua, with the Madonna on R. Among the coins, for which he cut the dies at Hall are Half Thalers (Testoni) with busts of Maximilian and Bianca. A sketch for the latter and casts of a large medallion in wax are still extant. In his style is a small struck medal of Maximilian with the emperor on horseback, and Mars, Faith and Justice on the reverse. Doubtful is the attribution to him of the restored Marriage thalers of Maximilian and Mary of Burgundy (erroneously dated 1479) and the medal of Francesco Bonatti. Cf. G. F. Hill, in Dr Thieme's *Allgem. Künstler-Lexikon*, VI, 221.

**CAVE, JOSEPH** (*B.D.M.*, Vol. I, 1904, p. 366). Flourished in the second half of the XVIII. century. Raspe describes a series of Portrait-gems by him, including George II., Isaac Newton, etc., and gems with classical representations, as Leda and the swan, Vestal Virgin, Homer, etc.

**CAVELIER, PIERRE JULES** (*B.D.M.*, Vol. I, 1904, p. 366). Born in Paris on 30. August 1814, died there on 28. January 1894. Cf. Dr Thieme's *Allgem. Künstler-Lexikon*, VI, 234.

**CAVIGIOLI, CAV. C.** (*Ital.*). Medallist, by whom I have seen a medal commemorating the Opening of the Railway from Milan to Vigevano, 1870.

**CAVINO, GIOVANNI** (*B.D.M.*, Vol. I, 1904, p. 366). The dies of this engraver have come into the possession of the Bibliothèque Nationale, Paris, and lead impressions have been issued from them for presentation to various Museums.

In the Dreyfuss Collection is a Sabina Æ 1, by Cavino.

Cavino was born in May 1500, and died on 5. September 1570; he was buried in S. Giov. di Verdara, at Padua. His father, Bartolommeo C. was a goldsmith, in which art young Cavino was trained.

Vol. I, 1904, p. 366 read **CAVINO** instead of **GAVINO**.

**CAVO, GIOVANNI ANDREA** (*Ital.*). Mint-master at Naples, who was responsible for the coinage of Henri de Guise (Masaniello).

**CAVO, MICHELE** (*Ital.*). Mint-master at Naples under Philip IV. of Spain.

**CAWSTON, JOHN WESTERMAN** (*Brit.*). Appointed Deputy Master and Comptroller of the Royal Mint, June 1917.

**CAZE, FRANÇOIS** (*French*). Mint-master at Marseilles, 1545-50.

**CAZIN, J. M. MICHEL** (*B.D.M.*, Vol I, 1904, p. 373). At the Salon of 1905 this artist exhibited : Plaquette, The Day ended; — Constance Collier; — Various Medals, etc.

**C. C. CHRISTEN CHRISTENSEN.** Danish Medallist, 1806-1845.

**C. C. F. Vide C. CITERNI.**

**CECLI, DE** (*Ital.*). Engraver of the middle years of the nineteenth century. By him is a Commemorative medal of the Laying of the first stone of Bari harbour works, 1855; 72 mill.

**CELLINI, BENVENUTO** (*B.D.M.* Vol. I, 1904, p. 375). In Dr Thieme's *Allgem. Künstler-Lexikon*, VI, 273, we find a concise account of the artist's work as a Coin- and Medal-engraver. His activity as such seems to have been limited to the years 1529 to 1535. Appointed Mint-engraver at the Papal Zecca in Rome by Clement VII. on 16. April 1529, he cut (1529-30) the dies for the two gold Doppie with the Ecce Homo and the Emperor and Pope supporting the cross, and for the silver Double-Carlino, showing Christ saving Peter from drowning. Cellini remained in office until 17. January 1534. In that year he engraved for Paul III. a gold Scudo with the three-quarter figure of St. Paul, but he does not appear to have done any further work for this Pope. In 1535 he was entrusted by Alexander de' Medici with the preparing of matrices for coins, and supplied in the same year those for the 40-soldi piece with the Duke's bust with curly hair, the Giulio with the standing figure of St. John the Baptist, the Half Giulio with the youthful bust of the Saint, and the gold Scudo with the Medici arms. The attribution of these coins rests on the Master's own description either in his Autobiography, or in the Trattati. No other coins can be ascribed to him with certainty, and there is nothing to prove that he also cut dies for Cosimo I. or Francis I of France.

Cellini's medals comprise the two Portrait-medals of Clement VII., both with same obv., the one representing on R Peace burning spoils of war, and signed **BENVENUTUS F.**, and the other, Moses striking the rock, and unsigned. They bear reference to the Peace of 1530-1534 and Fountain erected at Orvieto by the Pope. The cast medal of Francis I., executed about 1537, with R a horseman throwing down Fortuna, is also signed (**BENVENU F.**). The same portrait occurs with a second reverse and inscription FALLERIS, IAM DATA EST FID. In 1535 Cellini modelled a medal of Alessandro de' Medici, the dies for which he cut in Rome, but the reverse was not finished at the time of the Duke's assassination. As this portrait we have probably to recognise the medal with the reverse inscription SOLATIA LUCTVS EXIGVA INGENTIS; the same reverse occurs further on a medal with the bust of Cosimo I. Both these medals have been given, with little foundation, to Domenico di Polo. In 1537 the artist prepared models for a medal of Pietro Bembo, with short beard, and Pegasus



in myrtle-wreath on reverse. The medal was not issued, but the cast Portrait-piece, showing Bembo with long beard, as Cardinal, is an undoubted production of his and was made about 1539/40. In 1540 Cellini executed a large medal of Ercole II. d'Este, of which



Cardinal Scaramuccia Trivulzio.

however only the obv. with the Duke's portrait exists (Goethe Nat. Mus., Weimar; and in a private English collection). Similarity of style with the medals of Ercole II. and Bembo suggests the attribution to Cellini of the following medals: John, Cardinal of Lorraine; — Pietro Piantanida of Milan; — Cardinal Scaramuccia

Trivulzio (*illustrated*), which medal shows the influence of Caradosso, and may be one of Cellini's earlier works.

The medal of Bindo Altoviti, which is usually given to Cellini, does not correspond to his style of work, and other attributions are still less worthy of consideration.

Cellini's medals, remarks the critic in the above mentioned article, do not stand out as particularly remarkable in conception, but they are excellent in technique and have served as prototypes to subsequent medallists.

Among Cellini's seals are those of Cardinal Ercole Gonzaga, 1528, with the Ascension of Mary, Cardinal Ippolito d'Este with St. Ambrosius, who appears during the battle of Parabiago, and, according to Molinier, Cardinal Innocenzo Cibò with the representation of the Navicella, which is known from a gilt plaquette in bronze of the Piet-Lataudrie collection.

"That Benvenuto Cellini may have tried his hand at gem-engraving is based on his account of his engraving the Zodiac and heavenly bodies on a ball of crystal, and a Bacchanalian scene, signed Cellini, engraved on the lid of a lapis lazuli box once belonging to Cardinal Gonsalvi but now in England. Of course the latter may well bear a forged signature, but the contrary supposition is altogether credible." (Duffield Osborne, *Engraved Gems*, p. 174.)

**CENNI** (*Ital.*). Designed the obverse of a medal for the Royal Engineers, from the suggestion of Colonel Yule, R.E.

**CENNINI, DOMENICO (DI BERNARDO)** (*B.D.M.*, Vol. I, 1904, p. 385). The attribution of the medals of Caterina Sforza, and Ottaviano Riario to this artist is erroneous, and Prof. W. Bode has shown that they belong to Niccolo Spinelli (*q. v.*, Vol. V, p. 632).

**CERBARA, GIUSEPPE** (*B.D.M.*, Vol. I, 1904, p. 386). Born in 1770, died in Rome on 6. April 1856. Pupil of the San Luca Academy from 1812; Mint-engraver at the Papal Zecca under Leo XII. and Pius VIII.

By this Engraver are further : Raphael Sanctius Urbino \* Merito \* R. Symbols of Painting, Sculpture and Architecture in wreath of roses and lilies, Æ 61 mill., etc.

**CERBARA, GIOVANNI BATTISTA** (*Ital.*). Gem-engraver of the latter end of the eighteenth century and early part of the nineteenth; died in Rome about 1812. He enjoyed a great reputation, and engraved chiefly portraits from life, which are very fine. His cameos include : Alexander the Great (N<sup>o</sup> 229 of the Timoni Coll<sup>n</sup>, Hofmuseum, Vienna); — Sempronia (N<sup>o</sup> 217 of the same coll<sup>n</sup>); —

Napoleon I., bust in laurel-wreath, agate of three layers, signed : **CER.** (formerly in the Piatti-Collalto coll<sup>n</sup>): — Psyche, sardonyx of three layers, fully signed (same coll<sup>n</sup>); — Sappho, onyx, fully signed (Biehler Coll<sup>n</sup>; cat. 1871 IV, 540), etc. and Intagli : Bust of an Abbot, signed (Biehler Cat. 1871, N° 586); — Diana, carnelian (Vienna Hofmus. Cat. 1866, N° 115); — Head of a Priest, sardonyx (same Cat., n° 217). He worked also after Thorwaldsen and others, and has signed some of his works in Greek letters. His assistant was Giuseppe C., by whom are also some of the gems which pass under the name of Giovanni Battista.

BIBLIOGRAPHY. — Dr Thieme's *Allgem. Künstler-Lexikon*, VI, 291. — *Ms. Rollett (Bibl. Thieme)*. — Biehler, *Ueber Gemmenkunde*, 1860, p. 86. — Tom. Cades, *Gemme*, etc. Bd. 58, N. 869-86. — Faber, *Conv.-Lex. für bild. Kst.* II, 1846.

**CERBARA, NICCOLO** (*B.D.M.* Vol. I, 1904, p. 386). Mint-engraver and Medallist, Director of the Zecca in Rome, brother of Giuseppe C., born in 1793, died at Montepulciano on 20. June 1869. He is best known perhaps by his series of Portrait-medals, which he engraved in conjunction with P. Girometti, *Serie iconografica numismatica dei più famosi Italiani*. In his medallic work Niccolo Cerbara has followed the style of the Bavarian artist Karl Friedrich Voigt. Cf. art. in Dr Thieme's *Allgem. Künstler-Lexikon*, VI, p. 291.

A Portrait-medal of Dr Paolo Mascagni of Florence (Sienna Sc. Congress of 1862) is signed **NICCOLA CERBARA** Scu. By him are further : Michael Angelo; — Andreas ab Auria; — Boccaccio; — Columbus; — Torquato Tasso; — 1827. Raphael, *R.* The Sistine Madonna, *Æ* 60 mill.

He is represented in the Brit. Mus. Collection by the following gems : Onyx : laur. head of Hercules (n° 119); — Sard. : head of Mercury (n° 626); — Sard. : Hercules and the Cretan bull (n° 674); — Chalcedony : Methe standing to r. and holding a cup to her lips (n° 710); — Sard. : Youthful male bust of Harpocrates to l. with his r. hand raised to his mouth (n° 784 ?) — Sard. : head of a Lady to r. wearing a fillet and a feather in her hair (n° 1139). Cf. Dalton, *B.M. Cat. Engr. Gems of the post-classical period*, 1915.

**CESAR, JOSEF** (*B.D.M.*, Vol. I, 1904, p. 388). Sculptor, and Mint-engraver in Vienna; was born in 1814 at Hernals near Vienna; pupil of S. Schaller, and L. Pichler, 1836-1842; died in Vienna on 29. June 1876. Among his medals is a fine Portrait-piece of Count O'Donnell, 1853; another of Altmann Arigler, Abbot of the Institute Göttweih, 1843; further : Commemorative medal of the Austrian Amnesty, 1840; — Memorial medal of the mineralogist Friedrich Mohs; — Congress of Naturalists at Gratz, etc. He prepared the binding of the copy of the 'Niebelungen', which

was presented by Kaiser Francis Joseph to Queen Victoria in 1850, and executed the shield of honour which was given by the Austrian army to General Count O'Donnell.

Further details concerning Josef Cesar's activity as a Sculptor, etc., will be found in F. Pollak's art. in Dr Thieme's *Allgem. Künstler-Lexikon*, VI, 305.

**CESARINI, FRANCESCO** (*B. D. M.*, Vol. I, 1904, p. 389). Medallist and Mint-engraver in Rome, who worked under Hamerani, 1670-1680. There is a medal of Innocent XI, by him signed **F. C. F.**, which shows on  $\mathcal{R}$  a Procession in front of the Casa Santa at Loreto.

**CESATI, ALESSANDRO** (*B. D. M.*, Vol. I, 1904, p. 389). G. F. Hill, in Dr Thieme's *Allgem. Künstler-Lexikon*, gives further notes on the activity and work of this artist. Alessandro Cesati (not Cesari) was the son of an Italian father (a Milanese?) and a Cypriote mother and was probably born in Cyprus at the beginning of the sixteenth century; settled in Rome previous to 1538, where through the intermediary of his friend Annibale Caro he entered the service of Cardinal Alessandro Farnese. To the protection of the latter he owed his nomination as Canonikus of Nicosia (in 1540 or before) and appointment of administrator of the Papal mint. This office he held until 1561. Besides the papal coins, Cesati also issued those of Ottavio Farnese, Duke of Camerino (1542), and possibly also those of Pierluigi Farnese for Castro. Cardinal Farnese employed him also after the death of Paul III., although Cesati had offered in April 1549 to sell to the Duke of Florence his coining process. — The Papal Jubilee medals and the medal of Pope Julius III. of 1550 are by this artist, who worked at intervals for the Mint of Parma between 1557 and 1559. In August 1561 he went to Piedmont, where on the 10. December of the same year he was appointed Ducal Mint-master. His name is mentioned for the last time in October 1564, on the occasion of his leaving Venice to return to his family in Cyprus.

Cesati, whose name occurs as *Il Greco* and *Il Grechetto*, appears to have engraved two portraits of Henri II, one a cameo, the other an intaglio; the former is signed on the back **ΑΛΕΞΑΝΔΡΟΣ ΕΠΟΙΕΙ**.

The conjecture that some of the stones signed **ΕΛΛΗΝ** may be by Cesati is doubtful, and Mr. Dalton shows that the well-known gem, from the Marlborough Collection (illustrated, Vol. I, p. 391), bought from Zanetti by the third Duke, is not the gem praised by Vasari as a head of Phocion, and that neither subject nor artist are at present known. The person represented is more likely to have

been a contemporary of the engraver than a Greek or Roman. (Cf. O. Dalton, *B. M. C. Cat. of Engraved Gems of the post-classical Periods*, p. 35, n° 403.) The Phocion mentioned by Vasari (la testa di Fotione Ateniese, che è miracolosa, è il più bello cammeo che si possa vedere) appears to have been a stone formerly in the collection of Baron Stosch, and now lost (Reinach, *Pierres gravées*, pl. 136, n° 56).

Duffield Osborne, *Engraved Gems*, p. 176, remarks: "Alessandro Cesati (Il Greco) is said by Vasari to have surpassed all the rest and engraved innumerable gems. He did, for Cardinal Farnese, an intaglio portrait of Henri II in carnelian, an inch in diameter, which was especially praised by Vasari, a lion looking out of its den, in intaglio on a burnt onyx, and many fine cameos, foremost among which is a head of Phocion in the Florence Collection, signed ΠΥΡΓΟΤΕΛΗΣ ΕΠΟΙΕΙ; the earliest example, I think, of the forgeries of ancient signatures, though the idea here was probably mere vainglory. His regular signature was ΑΛΕΞΑΝΔΡΟΣ ΕΠΟΙΕΙ, either in full or abbreviated. and King suspects that many gems signed ΕΛΛΗΝ, a translation of his sobriquet, are by him." A carnelian, signed ΕΛΛΗΝ, in the Metropolitan Museum, New York (King Coll. Cat., N° 218) represents Omphale walking, nude, save for the lion-skin of Hercules thrown about her, and bearing his club over her shoulder.

**CHABAUD, FÉLIX LOUIS** (*B. D. M.*, Vol. I, 1904, p. 394). Died in May 1902. I have recently come across a medal of the Asile Imperial, Vincennes, with head of Napoleon III., signed : **F. CHABAUD**.

**CHABOD, JEAN** (*B. D. M.*, Vol. I, 1904, p. 394). Goldsmith and Engraver of jetons at Lyons, 1472-98. By him is a jeton of Cardinal Charles de Bourbon, archbishop of Lyons. — The names of **ANTOINE C.** and **PIERRE CHARLES C.** also occur as Goldsmiths and Mint-engravers at Lyons, 1493-1503 and 1492-1524 respectively.

**CHAEREMON** (*B. D. M.*, Vol. I, 1904, p. 395). This name on the British Museum gem described before possibly represents that of the owner, and not the engraver.

**CHALOCHET, ANDRÉ** (*B. D. M.*, Vol. I, 1904, p. 395). By this Medallist is also a Portrait-medallion of Louis XIV, signed: **A. CHALOCHET, FECIT 1701**, with the legend : LOUIS XI INSTALLATEUR DE L'ORDRE DE ST MICHEL 1469, Louis XIV restorer of that Order in 1684, St. Michael crushing Lucifer; diam. : 100 mill.

**CHAMBERLAIN, JOSEPH AUSTEN** (*Brit.*). Chancellor of the Exchequer and ex officio Master of the Royal Mint, London, 1903-1905. Born October 16<sup>th</sup> 1863.

**CHAMBERLAIN, THOMAS** (*Brit.*). A profile shilling of Edward VI, dated 1549, bears the mint-mark TC, ligulated, for Thomas Chamberlain. A specimen exists in the F.A. Walters collection.

**CHAMBON, JACQUES** (*French*). Mint-master at Toulouse, 1540 : shell.

**CHAMPIN, NICHOLAS** (*French*). Mint-master at La Rochelle, 1502 : letter N.

**CHANDLER, ALVIN B.** (*Amer.*). Manufacturer of medals and coins, 121 Weybosset St., Providence R.I. His name occurs on some Advertisement Tickets, one of which is published by the (George C.) ARNOLD NUMISMATIC CO, PROVIDENCE, R.I., U.S.A. ; another has on obv. ALVIN B. CHANDLER | STEEL | LETTER | PUNCHES | BADGES ETC. | 121 WEYBOSSET ST. | PROV. R.I., and on rev. LUCKY CHARM | KEEP THIS | TO | PREVENT | BOILS, WARTS, | CORNS, BUNIONS | IN-GROWING | TOE NAILS, | ETC.

**CHANTAL, JEHAN** (*French*). Mint-master at Saint-André de Villeneuve-les-Avignon, 1546-51 : letter C.

**CHAPAT, LOUIS** (*B.D.M.*, Vol. I, 1904, p. 397). Born at Orange about 1700, was still living in 1774. Worked at Geneva, and later settled in Berlin.

**CHAPLAIN, JULES CLÉMENT** (*B.D.M.*, Vol. I, 1904, p. 398). Died on 13. July 1909 at the age of 70.

An exhibition of the Master's work was held in Paris soon after his death, and at the International Medallic Exhibition, New York, March 1910, a fine selection of his productions was shown (*Vide Catalogue*).

Among medals by him not already named I have to add : 1896. Fondation Marius Chancel, at Briançon ; — 1904. Visit of the King and Queen of Italy to the Paris Mint ; — Medal of the University of Paris ; — 1906. Election of President Fallières by the Congress of February 1906 ; — Portrait-plaquette of Prof. Dr S. Pozzi ; — 1907. Portrait-plaquette of M. Leopold Delisle, member of the Académie des Inscriptions et Belles-Lettres ; — Dr Henri Hallopeau ; — Dr P.E.M. Berthelot, Paris, 1901 ; — Dr Alfred Fournier, Paris, 1902, etc.

**CHAPMAN, T. P.** (*Brit.*). This Die-engraver's signature occurs on a Centenary medal of George Stephenson.

**CHAPTARD, AMABLE** (*French*). Mint-master at Riom, 1589-94 ; AC in mon.

**CHARBONNIER, ÉTIENNE** (*French*). Contemporary Sculptor, born in Paris; pupil of Lequien. At the Paris Salon 1912 he exhibited a frame containing a Plaquette in bronze gilt and two silver medallions.

**CHARDIGNY, PIERRE JOSEPH** (*B.D.M.*, Vol. I, 1904, p. 410). Born at Aix (Bouches-du-Rhône) on 20. February 1794, died in Paris in 1866. Among further medals by him are : Bust of Cardinal Talleyrand-Périgord (Salon 1822); — Portrait-medallion of Jacques Réattu (in Museum at Aix), etc.

**CHARLES, CHARLES** (*French*). Contemporary Sculptor and Medallist, born in Paris, pupil of Thomas, and Injalbert. At the Paris Salon 1912 he exhibited two medals, one representing a Portrait, and the other a Head of Christ, after Holbein; — 1914. Portrait of M. V. C\*\*\*, etc.

**CHARLES, GEORGES** (*B.D.M.*, Vol. I, 1904, p. 411). Contemporary Sculptor, born in Paris; pupil of Hiolin, and Aubé. At the Salon of 1905 he exhibited a Prize Medal showing a Motor Car; in 1908 two bronze Plaquettes; 1912 two Portraits in bronze, and 1914 two Portrait-medals and two Plaquettes.

**CHARLET, JEAN PAUL ANTOINE** (*French*). Contemporary Sculptor and Medallist, born at Meuzac (Tarn-et-Garonne); pupil of Marchal. At the Paris Salon 1912 he exhibited a silver medal representing the head of Lysimachus, with Ammon's horn, copied from a coin.

**CHARPENTIER, ALEXANDRE LOUIS MARIE** (*B.D.M.*, Vol. I, 1904, p. 411). Born in Paris on 10. June 1856; died there on 4. March 1909. Apprenticed to an Engraver, and later became assistant to the medallist Ponscarne. He first exhibited, at the Salon in 1879, several medals and small figures, and again in 1881, 1882 and 1883. Cf. O. Grantoff, in Dr Thieme's *Allgem. Künstler-Lexikon*, VI, 406.

At the Salon of the Société Nationale des Beaux-Arts, 1906, the artist was represented by a Portrait-plaquette of Prof. Dr Paul Segond, which M. Jean de Foville describes as “un puissant portrait; au revers de cette plaquette Charpentier a gravé, non pas une allégorie, mais le tableau observé avec la franchise la plus nue d'une opération chirurgicale : le cadre étroit d'une médaille admet difficilement un tableau réel comme la vie et pourtant M. Charpentier réussit par l'intransigeance même de sa sincérité à animer cette scène, purement et simplement exacte, dans la dureté du bronze”.

At the New York International Medallion Exhibition, held in

March 1910, a fine series of Charpentier's principal medallic productions was exhibited and attracted particular admiration.

An exhibition of the artist's works was held at the Salon of the Société Nationale des Beaux-Arts, Paris, 1909, including the following medals and plaquettes, as listed in the official catalogue of the Salon :

1. La Fortune ; — La Tour Eiffel ; — La Forge ; — Les Amis des Livres ; — Mérignac (rev. L'Escrime) ; — Sagot ; — Tailleurs de la pierre ; — Bardeurs de la pierre ; — Aphrodite ; — Poignée de mains ; — Société Nationale des Beaux-Arts ; — La Repasseuse ; — La Lithographie ; — Fille au collier ; — La Baignoire ; — La Vague ; — La Lutte ; — Jean Louis Mérignac ; — L’Affiche ; — Les Amis de la Médaille.

2. Esquisse de la Médaille Portalis (Rev.) ; — L’Echo ; — Narcisse ; — Fille à la fleur ; — La Lithographie ; — Esquisse, Femme assise ; — Potain ; — Dos de Violon ; — Potain (rev.) ; — Sagot ; — L’Estampe originale ; — Modèle de l’Association générale des Sous-Agents des P.T.T. ; — Esquisse ; — Sodome et Gomorrhe (épreuve unique) ; — François Coppée (Napoléon raconte, etc...).

3. Docteur Besnier ; — Lotus Alba ; — Sartiaux ; — Sam. Wiéner ; — Sartiaux (rev.) ; — Duc d’Aumale ; — Le Serrurier ; — Les Maîtres de l’Affiche ; — Le Tailleur de pierre ; — Les Echecs ; — Le Violon ; — La Peinture ; — Pierre Larousse ; — La Tour Eiffel ; — Le Serrurier ; — Les Dominos ; — Le Chant ; — La Sculpture ; — La Forge (rev. de la médaille de Valère Mabile) ; — L’Escrime ; — Valère Mabile ; — Société Nationale des Beaux-Arts ; — P. Segond (revers) ; — Potain ; — L’Employé des Postes ; — Foa-Vitta ; — La Médaille ; — Mère allaitant ; — Janvier Duval ; — Christ couché ; — Boucle de ceinture ; — Thérèse ; — Muller ; — Le comte de Saintignon ; — Enfant ; — Palerme ; — Emile Zola ; — La Poignée de mains ; — O. Maus ; — Palerme (revers) ; — Enfant ; — Darzons ; — M<sup>me</sup> Maus ; — Le Scieur de pierre ; — La Forge ; — La Lithographie ; — Le Violoncelle ; — Zola ; — Zola (revers) ; — Première Parque ; — Deuxième Parque ; — Troisième Parque ; — La Harpe ; — Médaille Duc d’Aumale (bronze) ; — Revers Duc d’Aumale (bronze) ; — Dr. Besnier, médaille, bronze ; — Dr. Besnier (revers).

4. Médaille, Réunion sportive de Palerme (face et revers) ; — Tête d’enfant chantant ; — La Victoire ; — Fille à la harpe ; — Séverine ; — Paul ; — Fille à la fleur ; — Le Chant ; — Edmond de Goncourt ; — Tuilerie Muller ; — L’Orchestre ; — Fille se baignant.

5. Faunesse ; — Le Triangle ; — Albert Carré ; — Constantin



Meunier ; — Esquisse ; — Femme assise ; — Pissaro ; — François Coppée ; — Fille au violoncelle ; — Faune ; — L'Estampe originale ; — L'Image ; — Fille au violon ; — Un Revers de médaille ; — Puvis de Chavannes ; — Flûte de Pan ; — Imprimerie Lemercier ; — Fille à la harpe ; — Saint-Sébastien ; — La libre Esthétique ; — Le Chant ; — Faune ; — La gravure.

6. Frame containing five progressive stages of the unfinished Portrait of M<sup>me</sup> Beetz-Charpentier (bronze).

Besides medals, the exhibition comprised many fine works of sculpture, Statuettes, Bas-reliefs, etc.

**CHARPENTIER, FÉLIX MAURICE** (*French*). Contemporary Sculptor, born at Boltine (Vaucluse); pupil of Cavelier and Doublemard. At the Paris Salon, 1908, he exhibited a Portrait-medallion of M. Jacques Régnier, of Beaune.

**CHASTAING, GÉRARD** (*French*). Mint-master at Romans, 1503-05 : letter **G** ; 1506 : **GC.**, and Grenoble, 1510-13 : letter **G**.

**CHASTAING, HUMBERT** (*French*). Mint-master at Grenoble, 1510 : letter **h**.

**CHASTEL, MATHIEU DU** (*Flem.*). Mint-master at Antwerp, 1513-1520.

**CHÂTEAUNEUF, ANTOINE DE** (*French*). Mint-master at Bayonne, 1510-11 ; in conjunction with **ECHEBERRY**, 1514 ; alone during a few months in 1514 ; and again from 1515 to 1523.

**CHÂTEAUNEUF, CLAUDE DE** (*B.D.M.*, Vol. I, 1904, p. 416). Goldsmith, and burgher of Geneva, 1416 ; was entrusted with important orders for the Court of Savoy ; between 1471 and 1500, and may be the identical person who was Mint-assayer at Geneva from 1535 to 18. February 1539.

Another **CLAUDE DE CHÂTEAUNEUF**, Goldsmith, was Assayer from 1543 to 5. May 1545 ; a **JEAN DE CHÂTEAUNEUF** filled the same office from 1547 to 1551, and a **FRANÇOIS DE CHÂTEAUNEUF** was Mint-warden at Geneva several times between 1558 and 1589. Cf. C. Brun, *Schweiz. Künstler-Lexikon*.

**CHATZ, BORIS** (*B.D.M.*, Vol. I, 1904, p. 416). A Russian Sculptor and Medallist, born at Worno ; pupil of M. Antokolski and Cormon in Paris ; worked at Sofia ; exhibited at the Paris Salon in 1892 and 1894 and at the Universal Exhibition 1900.

**CHAUTARD, VICTOR SAINT-JUST** (*B.D.M.*, Vol. I, 1904, p. 416). Further medal by this artist : Commemorative medal of the Building of the Trocadero.

**CHAVANNE, JEAN MARIE** (*B.D.M.*, Vol. I, 1904, p. 417). Born at Lyons on 19. May 1766, and died on 7. September 1826. Cut numerous Jetons and Medals, chiefly signed **CHAVANNE** or **CHAVANNE F.** including : Bonaparte l'Italique (1797); — Réédification de Bellecour (1800); — Medical Society of Lyons, 1789; signed : **CHAVANNE**; — Monument aux victimes du siège de Lyon (1814); — Medal of the Ecole royale des Beaux-Arts (1814); — Jetons of the Tribunal de commerce and Conseil municipal. Cf. E. Vial, in Dr. Thieme's *Allgem. Künstler-Lexikon*, VI, 443.

**CHAVEZ** (or **CIÀVRE**), **NICOLAS** (*Flem.*). Mint-master at Louvain, 1372 (?)–1386.

**CHENEVELLES, LAURENT DE** (*French*). Mint-master at Saint-André de Villeneuve-lès-Avignon, 1513 : letter **C**.

**CHÉRON, CHARLES JEAN FRANÇOIS** (*B.D.M.*, Vol. I, 1904, p. 420). Son of Jean Charles Ch., was born at Lunéville on 29. May 1635, died in Paris on 18 March. 1698; pupil of Jean Warin; worked from about 1673 at the Papal Court under Clement X. In Rome he executed some medals with portrait of Clement IX, and one of Lorenzo Bernini (1674).

Among his other productions, which I have not already enumerated are : Portrait-medals of Manfredo Settala, inventor of the telescope, 1677; — Duke Charles V. of Lorraine; — The great Condé; — Princess Conti; — Queen Christina of Sweden; — Empress Maria Theresia; — Pierre Dupuis; — Abbé Armand; — 1669. Petrus Beretinus E. Cortonna, Architect and Painter, Æ 70 mill.

Chéron is known also as a Painter; in conjunction with François Verdier he supplied a series of 19 paintings for the Carmelite Church in Paris.

The artist's early works are sometimes signed **C. F.**

Cf. H. V. in Dr. Thieme's *Allgem. Künstler-Lexikon*, VI, 466.

**CHERON, PIERREZ** (*Amer.*). Contemporary Sculptor and Medallist of New York, who is in the employ of the Medallic Art Co. His signature occurs on a medal commemorating the "100th Anniversary of the Seth Thomas Clock Company", 1913.

**CHESNEL** (*French*). Director of the Mint at Lille, 1794.

**CHEVALIER, AUGUSTE** (*B.D.M.*, Vol. I, 1904, p. 421). This Engraver's signature occurs also on a Portrait-medalet of S. Plimsoll, 1875; **R.** Coffin ship, in commemoration of his agitation in Parliament against many scandalous abuses practised by unscrupulous owners, the overloading, undermanning, and insufficient equip-

ment of ships and sending unseaworthy vessels out to foundry for the sake of insurance money.

**CHEVRIER, JACOB** (*Swiss*). Born at Geneva, 31. August 1658, died on 20. February 1734; apprenticed to André Patry; was made a Master Goldsmith on 10. March 1682; in 1721 he took his son Jean into partnership. He filled the office of Assayer to the Mint at Geneva from 1707 to 1725, and in conjunction with his son after that date until 1735, when the latter acted alone, 1735-36. Cf. A. Choisy, *Schweiz. Künstler-Lexikon*.

**CHEVRY, JEHAN** (*French*). Mint-master at Troyes, 1550 : a crescent.

**CHIAVENNA** (or **CHIAVANNI**), **GIACOMO** (*B.D.M.*, Vol. I, 1904, p. 423). Gem-engraver at Modena, died in 1650 during the Plague.

**CHICHESTER**, Sir **JOHN DE** (*B.D.M.*, Vol. I, 1904, p. 423). In 1370 he was Lord Mayor of London.

**CHILDERS, HUGH CULLING EARDLEY** (*Brit.*). Chancellor of the Exchequer and ex officio Master of the Royal Mint, London, 1883-1885. Born June 25<sup>th</sup> 1827. Died January 29<sup>th</sup> 1896.

**CHILLION, JEAN** (*French*). Mint-engraver at Toulouse, 1589-90 : cross-bones.

**CHODZINSKI, K.** (*Polish*). Contemporary Medallist, by whom I have seen a Portrait-medal of Archduchess Isabella, in honour of the Polish Legion, 1916.

**CHRISTALLER**, Professor (*B.D.M.*, Vol. I, 1904, p. 425). Modelled also a medal on the 25<sup>th</sup> Anniversary of the Capitulation of Sedan, issued by W. Mayer of Stuttgart, 1895, and another on the Opening of the Kiel Canal, 1895.

**CHRISTLBAUER, JOSEF CHRISTIAN** (*B.D.M.*, Vol. I, 1904, p. 425). In "Mittheilungen der Oesterreichischen Gesellschaft für Münz- und Medaillenkunde" are described many of this firm's productions since 1904. A Red Cross medal (Krankenunterstützen Verein Nächsten Liebe) Vienna, 1893 has recently been through my hands.

**CHRENITZ, CHRISTIAN GOTTHELF** (*Germ.*). Master of the works at the Stolberg Mint, 1764.

**CHRISTENSEN, CHRISTEN** (*B.D.M.*, Vol. I, 1904, p. 428). Born in Copenhagen on 18. January 1806, died there on 21. August 1845; pupil of the Academy of Fine Arts of that city, and worked for the sculptor Dajon. In 1825 he was awarded the small gold

Medal, and two years later the large one. In his youth the artist executed numerous sculptures for the new Christiansborg and for the Amalienborg. Prince Christian, President of the Academy, encouraged him to learn the art of medal-engraving. Under the direction of H. E. Freund, and in this Engraver's style, he cut the medal of C. F. Hansen in 1830, which won him a Prize, and in the next year those of Reiersen and Massmann. The Danish government sent him in 1832 to Rome, where he remained until 1834, and modelled several medals, including one of King Frederik VI., with an offering to Hygiea on R., after Freund's design. On the artist's return to Copenhagen, he was engaged for several years in preparing the medal to commemorate Thorwaldsen's home coming. 1844, he became Professor at the Academy. Cf. Leo Swane, in Dr. Thieme's *Allgem. Künstler-Lexikon*, VI. 537.

Vol. I, p. 428, read *Adolph Itzstein* for *Adam*.

This Medallist signed CC.

**CHRISTENSEN, JEREMIAS** (*Germ.*). Contemporary Sculptor and Medallist, residing at Charlottenburg. At the Berlin Kunstausstellung, 1907, he exhibited several Plaquettes and Medals: Fireman's Badge; — Marriage Medal; — H. I. H. Princess Victoria Louise; — Prize Medal for Industry; — Young girl with laurel-branch, etc.

**CHRISTESEN, W.** (*B. D. M.*, Vol. I, 1904, p. 428). This medallist's signature occurs also on the R. of a medal on the Marriage of Alexandra, Princess of Denmark with Albert Edward, Prince of Wales; obv. by Schmahlfeld.

**CHRISTOFLE, CHARLES** (*French*). Goldsmith and Silversmith, born in Paris on 25, October 1805, died there on 13. December 1863; founder of the important Silversmith Works of Christofle & Co in Paris; after his death, his son Paul (1838-1907) and nephew Henri Bouilhet (1830-1910) undertook the direction.

The firm has edited at various times medals and plaquettes, and employed some of the foremost French artists, as Carrier-Belleuse, Roty, Coutan, Moreau, Gautherin, Falguière, Jacquemart, Delaplanche, Mallet, Jules Chéret, and others.

For valuable information concerning the artistic achievements of the various members of the family of Christofle, cf. Cornu, in Dr. Thieme's *Allgem. Künstler-Lexikon*, VI, p. 541.

**CHURCHILL, LORD RANDOLPH HENRY SPENCER** (*Brit.*). Chancellor of the Exchequer and ex officio Master of the Royal Mint, London, 1886-1887. Born February 13<sup>th</sup>, 1849. Died January 24<sup>th</sup>, 1895.

**CIANI, GIOVANNI** (*Ital.*). Contemporary Medallist and Engraver of Rome, by whom is a medal of Dr. Stanislas Cannizzaro, of Palermo, chemist.

**GIAPPONI, FRANCESCO** (*Ital.*). Contemporary Gem-engraver in Rome.

**CICCARELLI, DOMENICO** (*Ital.*). Medallist of the middle years of the nineteenth century, engraved the Medal of the Exhibition in Naples 1844, which is described in L.M. Majorca-Mortillano, *Ventitre medaglie Borboniche commemorative*, Pitigliano, 1899.

**CIGLIAMOCCHI, LORENZO** (*B.D.M.*, Vol. I, 1904, p. 431). The medals given to this artist by Milanese belong to Niccolo Spinelli, according to Prof. Bode's latest investigations.

**CIPRIANI, GIOVANNI PINOTTI** (*Ital.*). Contemporary Sculptor and Medallist, born in Naples; pupil of the Fine Art School of Rome, and of M. Allouard. At the Paris Salon 1913 he exhibited two Plaquettes.

**CINGANELLI, P.** (*B.D.M.*, Vol. I, 1904, p. 434). 1864, 300<sup>th</sup> anniversary of birth of Galileo Galilei, Æ 55.

**CISEK, RUDOLF** (*B.D.M.*, Vol. I, 1904, p. 435). Medallist, born in Vienna on 12. March 1867; worked under Prof. Stefan Schwartz from 1885 to 1891; since 1908 Professor of drawing and modelling at Oberleutensdorf (Bohemia). Was awarded the silver medal at the Brussels Universal Exhibition 1910. Among his latest productions are Medals of the Industrial Exhibition at Linz, 1910, and similar Exhibition at Klagenfurt, 1911.

**CITARELLA, GIANFRANCESCO** (*Ital.*). A Neapolitan Engraver who cut dies for the currency of Naples under Philip III. A Pattern Tornese (*illustrated*) by him was sold at the Colonna Sale, Naples, May 1909 (lot 312).



Pattern Tornese of Philip III.

**CITERNI, CARLO** (*B.D.M.*, Vol. I, 1904, p. 435). This Italian artist, who worked for the Austrian court, and is the author of the Karl Ernst, Graf Waldstein medal, also executed a Portrait-medal

of himself (*illustrated*), signed : **C.C.F.** ; — Carlo Malaspina, 1722 ;  
— Francesco Maria de' Medici, cardinal ; — Livio Odescalchi, etc.



Self Portrait of Carlo Citrini.

**BIBLIOGRAPHY.** — *Information kindly supplied by Mr. Pio Santamaria, in Rome.*

**CLARA, JOSÉ** (*Span.*). Contemporary Sculptor, born at Olot (Spain); pupil of Barrias. He exhibited a Portrait-medallion, in bronze, of the painter G. Lalanne, at the Salon of 1905.

**CLARKE, JOHN MOWBRAY** (*Amer.*). Contemporary Sculptor and Medallist. At the International Medallic Exhibition, New York, March 1910, he exhibited the following works : Leopold Stokowski ;

— Elizabeth Sickles ; — Khalil Khayat ; — Bertha Runkle ; — Judge G. C. Holt ; — Mr. Bowler Colgate ; — Chinaman ; — Alice Lewi-sohn ; — Mrs. Cobden Sanderson ; — Miss May Morris ; — Dr Abraham Jacobi, of New York ; 120, and 50 mill., etc.

**CLARKE, THOMAS SHIELDS** (*Amer.*). Contemporary Sculptor and Medallist, born on April 25, 1860. He is the son of Charles J. and Louisa (Semple) Clarke ; a graduate of Princeton, 1882 ; studied painting and sculpture at the Ecole des Beaux Arts, Paris, and in Rome and Florence for eleven years. He exhibited works and war medals in London, Madrid, Berlin, Paris, World's Columbian Exposition, and at the expositions of San Francisco and Atlanta, Georgia. At the New York Medallic Exhibition, March 1910, he exhibited a Plaque, Discovery.

He has executed many large works in bronze and marble for New York, San Francisco, Chicago, and other cities, and his pictures are in museums of Boston and Philadelphia. He is a member of the National Sculpture Society, Metropolitan Museum of Art, National Academy of Design, and the Architectural League.

**CLARKSON, G. H.** (*Brit.*). Contemporary Sculptor ; exhibited at the Royal Academy a Portrait-medallion in bronze, 1903.

**CLAUDIUS, C. D.** (*B.D.M.*, Vol. I, 1904, p. 438). Additional works by this Altona Engraver are : Schiller festivities at Altona, 1859 ; — Prize Medal of the Altona Society of Protection to animals ; — Fourth Schleswig-Holstein Athletic meeting at Altona, 1868 ; — Prize-medal of the Altona Exhibition, 1869 ; — Commemorative medals of the Altona Industrial Exhibition, 1869 (several varieties) ; — Prize-medal of the Industrial Exhibition at Altona, 1878 (signed : **F. C. D. CLAUDIUS**) ; — International Machinery Exhibition at Altona, 1881 (2 var.) ; — Prize-medal of the Altona Bakery Exhibition, 1892 ; — Commemorative medal of the 25<sup>th</sup> Anniversary of the Blankensee Hospital, 1871 (signed : **C. D. C.**), etc.

**CLAUS** (*Austr.*). Die-cutter at Kremnitz, 1516.

**CLAUS, EUGÈNE** (*B.D.M.*, Vol. I, 1904, p. 438). Contemporary Sculptor and Medallist, born in Paris ; pupil of M. Barrau. At the Paris Universal Exhibition 1900 he exhibited 28 medals and at the Salon 1912 two plaquettes.

**CLAUS, F. A. E.** (*Germ.*). Mint-warden at Kassel, 1784-1816.

**CLAUS, JOHANN FRIEDRICH KONRAD** (*Germ.*). Mint-engraver at Hanover, 1762-1811. His signature **CLAUS** occurs on Prize medals of the Brunswick-Lüneburg Economical Society, 1765, 1766 (sev. varieties).

**CLAUS, JULIANUS EBERHARD VOLKMAR** (*B.D.M.*, Vol. I, 1904, p. 438). Mint-master at Stolberg, 1758-1765.

**CLEMENS** (*Germ.*). Gem-engraver of the first half of the nineteenth century.

**CLEMENSTON, F. F.** (*Brit.*). Mint-master at Madras, from August to December 1830; again from April to August 1831, and from December 1831 to August 1832.

**CLÉMENT-CARPEAUX, M<sup>me</sup> LOUISE** (*French*). Contemporary Sculptor, born in Paris. At the Salon of the Société Nationale des Beaux Arts, 1906, she exhibited a Portrait-medallion in bronze of Charles Carpeaux.

**CLENARTS, GILBERT** (*Flem.*). Mint-master in Antwerp and Brussels, 1623-1648.

**CLERC, GABRIEL LE** (*B.D.M.*, Vol. I, 1904, 440; III, 363). There were apparently two Medallists of the same name, father and son. The elder, a native of Rouen, was a resident in Berne from before 1674, in which year, on 25. August, his son Gabriel was born.

For the Mint of Berne he cut dies for the coinage. A Thaler of 1679 is signed **C** (Lohner 175), whilst a **G** occurs on Ducats, Thalers and Half Thalers of the same year (Lohner 77, 93, 182, 208, 222, 227, 230) and on a 4 Ducat piece of 1680 (Lohner 53); also on a Half Thaler of Basle, undated (Haller 1495). On 8. July 1681 he presented the Berne Council with a Seal bearing the arms of the city and inscription *Sigillum minus Reipublicae Bernensis*, and on **R** a procession of bears; edge inscribed **GABRIEL LE CLERC FECIT 1681**. This seal is now preserved in the Historical Museum. About 1683 the Engraver went over to Basle, where traces of his activity are met with on the coins and medals for which he cut dies. The State Archives of Basle preserve an iron die by him with the arms of the city, and the signature **GABRIEL LE CLERC FECIT 1686**. A medal of the year 1685 is signed **GLC** (Haller 1275, and also nos 1276, 1375, 1376, 1377, 1387, 1485) and a commemorative medal on the events of the year 1691 has **LE CLERC** (Haller 1279). *Vide DANIEL LE CLERC supra.*

Gabriel Le Clerc Junior was first in the service of the Basle Mint, then at Kassel and Berlin. About 1737-1743 (?) he is mentioned as Mint-master at Bremen. His initials **G. L. C.** or **GLC** occur on undated Thalers of Basle (*circa* 1685) and several medals: Adoration of the Shepherds and Wise men (in gold and silver); — Prize medal with lion on obv. and view of city on **R**, etc.

G. E. von Haller, *Schweiz. Münz- und Medaillen-Kabinet*, describes the following productions by him: N<sup>o</sup> 1275, Medal of Basle with



eighteen patrician family arms, circa 1691; — N° 1279, Medal of 1691 commemorating the civic unrest of the year, or so-called "Ausschützer-Wesen", and probably also the varieties of this medal, N°s 1278, 1280-84; — N° 1375 sq. Religious Medals (Moralische Pfennige) with inscriptions: ORIENS EX ALTO, GAUDETE IN DOMINO, and n° 1387, NON MAIESTATE SECURUS, etc. Cf. Hahn, in *Schweiz. Künstler-Lexikon*, and Ad. Fluri, M. A. Ruegg in *Suppl.* 103, and *Rev. suisse num.*, 1915.

**CLERC, ISAAC LE** (*B.D.M.*, Vol. I, 1904, p. 440). Türlér states that this Medallist was probably a brother of the painter David Le Clerc, but was not born in Berne. In 1704 he was working in Berne in company with Justinus de Peyer.

**CLERC, S. LE** (*Swiss*). Probably a son of G. Le Clerc; Seal-engraver in Berne; was also employed by the Berne Mint (1693). *Vide* Ad. Fluri, *Schw. Kstlr-Lex.*, *Suppl.*, 103.

**CLERGEANT, JEAN** (*French*). Mint-master at Saint-Lizier, 1590-92; letter **C.**, Toulouse, 1592; letter **I**; 1593, letter **C.**

**CLERGEAUD** (*French*). Mint-master at St. Lizier, under Charles X, Cardinal de Bourbon, 1590-1592. He struck 10 and 5 Sols, Half and Quarter Francs.

**CLÉRION, JEAN JACQUES** (*B.D.M.*, Vol. I, 1904, p. 440). Sculptor to the French Court, born in 1639 (according to some authorities in 1636) at Trets near Aix, died in Paris on 28. April 1714. His medals are signed **CLERION** or **D. CLERION**.

**CLERK, SIR GEORGE, BART** (*Brit.*). Master of the Royal Mint, London, February, 1845, to July, 1846. Born 1787. Died 1867.

**CLINT, F. R.** (*Brit.*). Gem-engraver; exhibited at the Royal Academy, 1825, an intaglio-portrait of Mr Clint, A. R. A.

**CLINT, RAPHAEL** (*Brit.*). Gem-engraver of the first half of the nineteenth century; son of George C., and brother of Scipio. He won the gold Medal of the Royal Society of Arts in 1825 for an Intaglio of a Head. Bryan says that "he possessed considerable talent". He exhibited at the Royal Academy between 1817 and 1823. His productions include a Portrait-intaglio of his father, George Clint.

**CLINT, SCIPIO** (*B.D.M.*, Vol. I, 1904, p. 441). By this artist are further: Sir Thomas Lawrence, 1830; — Sacramental Test abolished, 1826, etc.

He was awarded a gold Medal by the Royal Society of Arts in 1824 and 1826 for Medal Dies. Son of George Clint, **A. R. A.** Medallist to the King. Died in 1839 at the age of 34.

**CLOT, JOHANNES** (*B.D.M.*, Vol. I, 1904, p. 442). This Medallist and Die-engraver was of German extraction.

**C. M.** These initials occur on a Thaler of Fulda, Henry VIII, 1764 (*Schulthess-Rechberg*, 4232).

**CNAEUS** (*B.D.M.*, Vol. I, 1904, p. 444). Two gems bearing the inscription ΓΝΑΙΟC are described in the 'Brit. Mus. Cat. of the Engraved Gems of the Post-classical Periods', nos 682 and 776; Crystal; Beardless head of Hercules to r.; — Sard: Bust of Melpomene to r.; opposite her, a bearded tragic mask on a cippus. Both are 18<sup>th</sup> cent. work.

**COARD, LONDON** (*Brit.*). I have seen this name and address on some Australian copper tokens, but I am informed that Coard was not a Die-sinker himself, and that he merely obtained orders in Australia, which he had executed by Taylor in London.

**COBBE, JEAN** (*Flem.*). Mint-master at Malines and Antwerp, 1481-1487.

**COBBE, HEYLMAN** (*Flem.*). Mint-master in Antwerp, 1507-1513.

**COBBE, PIERRE** (*Flem.*). Mint-master in Antwerp and Malines, 1487-1507.

**COBLENTZ, LÉVY** (*B.D.M.*, Vol. I, 1904, p. 445). At the Paris Salon, 1908, this artist exhibited a Portrait-plaque of M. Lerolle, engraved on metal.

**COCHIN, DANIEL** (*B.D.M.*, Vol. I, 1904, p. 446). A native of Vitry in Champagne, was born in Geneva, and was received a burgher on 15. April 1732. He was a clever Engraver, and the author of a medal presented in 1768 by the "representatives" to their 24 commissioners (on the political troubles of the xviii. Cent.). This medal is similar to that engraved on the same occasion in the previous year by J. Colibert.

**COCHSEL, OCTAVIAN** (*B.D.M.*, Vol. I, 1904, p. 446). Born about 1700, died at Carlsburg in 1750; Die-cutter there from 1734 to 1750.

**COCK, CARL DE** (*Belg.*). Contemporary Sculptor and Medallist of Brussels, whose latest work I have come across is a Prize medal for Sports organised in connection with the Universal and International Exhibition at Ghent, 1913; 55 mill.

**COCKERELL, F. P.** (*Brit.*). Designed the reverse of the Goodenough gold medal which is awarded annually for gunnery.

**COLAS, ANDRÉ** (*French*). Mint-master at Saint-Pourçain, 1539: crescent, and Moulins, 1551: letters AC.

**COLDEWILLE, HENRY** (*Brit.*). Goldsmith, and Seal-engraver, temp. Edward VI. He was entrusted with the engraving of the Great Seal of England.

**COLDWELL, HARRY** (*Brit.*). Mint-engraver at Dublin Castle, temp. Edward VI. He engraved the great seals of England and Ireland, and other public but less important seals (Acts P.C. 1547). Cf. Hy Symonds, *Engravers of the Tudor and Stuart Periods*, *Num. Chron.*, 1913, p. 357.

**COLE, HUMPHRY** (*Brit.*). Assistant-engraver at the Royal Mint, London, under Derick Anthony, temp. Elizabeth.

**COLEMAN, A.** (*Brit.*). Gem-engraver; exhibited at the Royal Academy, 1831. *Terpsichore*; an intaglio; — 1833. *Cicero*, etc.

**COLIBERT, JULIEN** (*B.D.M.*, Vol. I, 1904, p. 448). Engraver; was received a citizen of Geneva in 1765. In 1768 he was commissioned to cut the die and puncheon of the allegorical medal which the Representatives presented to their 24 commissioners as a reward for their labours in bringing about the Edict of pacification. The striking of this medal, which is signed **S. C. F.** took place at the Fribourg mint. The dies broke several times, which explains the numerous varieties of the medal to be met with. Colibert abandoned his family a first time in 1769, and a second time in 1777. He resided for some time in London, and from there went to Hamburg, Stockholm or St. Petersburg, stopping where he found work. On his return to London he engraved two medals of George II. and a Portrait-medallion of George III., with *R* sun in splendour, no legend.

BIBLIOGRAPHY. — A. Choisy, in Brun, *Schw. Künstler-Lexikon*, *Suppl.*, 104.

**COLINS** (or **COLIJNS**), **JEAN** (*Flem.*). Mint-master at Luxemburg, 20 June 1413 to 23. December 1414, and possibly later.

**COLINO DI AINARDO** (*Ital.*). Mint-engraver at Genoa; prepared in 1318 the seals for the Governatore (in San Giorgio Archives). Cf. Varni, *Ricordi di alc. fondit. in bronzo*, 1879, p. 4.

**COLLART, JOSEPH** (*B.D.M.*, Vol. I, 1904, p. 448). Medallist, born in Paris 1754, died at Lancy (Canton Geneva) on 22. August 1830; resided in Geneva from 1772. Among his productions is a medallion chased in gold, *L'Amitié* (1826). In his later years he gave himself up to architecture and obtained honourable mention for a plan of a Museum in Geneva. Cf. C. Brun, *Schw. Künstler-Lex.*, 1905.

**COLLAVIN, PIERRE ANTOINE** (*B.D.M.*, Vol. I, 1904, p. 448). Son of Jacques C., was born in Geneva on 20. September 1678,

died on 25. May 1740. Caster at the Geneva Mint in 1710, and Master of the Mint, 11. March 1730 to 19. May 1750. He sold his stock and business to his son-in-law, Henri Deonna. His initials **C** or **P. A. C.** occur on his issues. Cf. M. A. Ruegg, *Schw. Kstlr. Lex.*, *Suppl.*, 104.

**COLLIN, PHILIPP** (*Germ.*). Medallist and Mint-engraver to Landgrave Charles of Hesse, by whom he was appointed on 12. January 1725. According to Nagler he executed a medal of Peter the Great, and he is undoubtedly the author of the medal of Charles of Hesse, dated 1725, which I have attributed in error to A. Collin (Vol. I, p. 449).

**COLLIS, G. R.** (*B. D. M.*, Vol. I, 1904. p. 449). This Die-sinker is also the author of a commemorative medal of the Inauguration of the London and Birmingham Railway, 1838; — Marriage Medal of Queen Victoria, 1840 (diam.  $2\frac{1}{2}$  in.); — Accession of Queen Victoria, 1837 (a fine medal, the bust of the Queen copied from Wyon's), etc.

**COLLUM, Dr W.** (*Brit.*). Officiating Mint-master at Bombay, under Col. J. A. Ballard, whose term of office extended from 1862 to 1879.

**COLLUM, W.** (*Brit.*). Mint-master at Madras, from June to July 1850. Probably the same as the above.

**COMAZZINI, A.** (*Ital.*). Medallist of the end of the eighteenth century. Nagler (*Mon.*, I, 319) suggests that the medal of Captain Pattaro Buzzacareno of Bergamo, signed **A. C. F.**, is the work of this otherwise unknown Engraver. Cf. U. Thieme, *Allgemeines Lexikon der bildenden Künstler*, VII, p. 267.

**COMYNS, REGD.** (*Brit.*). On a medal bearing a portrait of Albert Edward, Prince of Wales afterwards King Edward VII.

**CONJOK** (*Chinese*). In conjunction with the silversmith JEAN FERMAN, both of Batavia, he was entrusted by the Dutch East India Co. by decree of 26. February 1645 with the issue of Crowns or Reals in silver, of a weight of  $7/8$  Real.

**CONKLING, MABEL** (*Amer.*). Contemporary Sculptor and Medallist, born at Boothbay (Maine). She was a pupil of Bouguereau, Collin, Injalbert, and Mac Monnies from 1895 to 1904 in Paris. She has exhibited at the Salon of the Société nationale des Beaux-Arts, the Société des Artistes français, the Paris Exposition 1900, the St. Louis Exposition 1904, and subsequently at the National Academy of Design.

At the New York International Medallic Exhibition, March 1900,

she exhibited: Mrs. Walter Appleton Clarke; — Mrs. William Jackson Noel; — Francis Wilson Esq., etc.

**CONNELL, Miss M. CHRISTINE** (*Brit.*). Contemporary Sculptor, residing in London. Exhibited at the Royal Academy, 1907, a Portrait-medallion in bronze of the late Christopher Mease.

**CONNOLLY, PATRICK** (*Irish*). Engraver and seal-cutter, flourished 1825-1868.

**CONRAD, KARL** (*Germ.*). Director of the Mint administration, Berlin, 1904.

**CONRADSEN, HARALD** (*B.D.M.*, Vol. I, 1904, p. 452). By this Medallist is also a Presentation Medal of the Royal Danish Geographical Society to Capt. Rob. F. Scott, undated, with bust of King Christian IX.; 43 mill.; gold.

**CONRADSEN, JOHANNES** (*B.D.M.*, Vol. I, 1904, p. 451). Additional works by this Medallist: Life-saving Medal, undated; — King Frederick VI. and Queen Wilhelmine Marie, 1828; — Medäl of Merit with portrait of Christian VIII., etc.

This Engraver was born at Fünen on 24. September 1783 and died at Copenhagen on 17. September 1856. Under the patronage of Clemens he came in 1804 to Copenhagen, where he attended the Academy as a pupil of the Medallist Gianelli, whom he succeeded as Mint-engraver after the latter's death in 1810. He remained in office until 1840. His works are said to be somewhat meagre but not without a certain breadth.

BIBLIOGRAPHY. — U. Thieme, *Allgem. Künstler Lexikon*, VII, 316. — Weilbach, *Nyt Dansk Künstlerlex.*, 1896, I, 180. — Bergsoe, *Fortegnelse over danske Monter*, Kop. 1893-97. — Reitzel, *Fortegnelse over Charlottenberg-Udstill*, Kop. 1883, p. 100.

**CONSÉE, J. C.** (*French*). Carver in mother-of-pearl, eighteenth century. His signature occurs on a small Relief (1757) representing two Dutch farmers in country scenery (C. Adelman Sale Cat., Helbing, 1911).

**CONSTANT, J. B. J.** (*B.D.M.*, Vol. I, 1904, p. 453). There is also a medal by this Engraver on the 'Propagation de la Vaccine, Dept. de la Gironde'.

**CONVERS, LOUIS** (*French*). Contemporary Sculptor, born in Paris; pupil of Cavelier, A. Millet, and Barrias. At the Salon of 1905 he exhibited six Portrait-plaquettes, and two silver Medals, and in 1907 nine Plaquettes and three silver Medals, depicting various subjects and portraits.

**COOLHAAS, ARNOLDUS** (*Dutch*). Goldsmith at Utrecht, about 1726. His mark is a hare, which occurs on two silver Plaques

exhibited in 1883 at Amsterdam. Cf. M. Rosenberg, *Der Goldschm. Merks.*, 1911, 4814.

**COOMANS, THIELMAN** (*Flem.*). Mint-master at Maestricht, 1601-1610.

**COPIN, JULES** (*French*). Contemporary Sculptor and Medallist, born at Valenciennes; pupil of Fache. At the Paris Salon 1912 he exhibited a frame of nine medals: M. L. Copin, organist; — Dr de Lauwereyns; — M<sup>lle</sup> Antonia de Lauwereyns; — M. Defoly; — Prof. V. Semal; — M. J. Copin; — M<sup>me</sup> J. Copin; — Maurice Ruffin; — M<sup>lle</sup> Céline Semal; — 1914. Mes enfants; — Nature, after Lawrence; — Carpeaux, after Giacomotti; — Rembrandt; — Titus, after Rembrandt; — Jeanne; — Convalescence; — Portraits of MM. de Lauwereyns, etc.

**COQUARDON, ANTOINE ADRIEN CHARLES** (*B.M.D.*, Vol. I, 1904, p. 454). Is stated to have been also a Jeweller.

**CORAZZINI, FRANCESCO** (*B.M.D.*, Vol. I, 1904, p. 458). Not **CORRAZZINI**, nor **CORACCINI**.

**CORBOLINI, NARDO** (not **LORENZO**). (*B.M.D.*, Vol. I, 1904, p. 456). Goldsmith in Rome, worked also as a Metal-chaser and Die-engraver. He produced in 1465 a silver gilt chalice for the Basilica of San Marco and repaired in 1473-4 the equestrian statue of Marcus Aurelius. From 5. April 1474 until shortly before his death which occurred on 24. August 1499 he filled the office of Warden of the Papal Mint. He executed seals and also coin-dies. A medal signed **L. G. F.** of Pompeo Conestabile and various coins of Alexander VI. are attributed to him. Cf. G.F. Hill, in Thieme's *Allgemeines Lexikon der bildenden Künstler*.

**CORBETT, Mrs. GAIL SHERMAN** (*Amer.*). Contemporary Sculptor and Medallist of New York. This artist is responsible for the obv. of a medal on the "Dedication of Springfield Municipal Building", the rev. of which is by Felix Weil, an artist employed by the Medallic Art Co., New York.

**CORDILLO, NICOLAS** (Vol. I, 1904, p. 457).

**CORDUE, Major W. G. R.** (*Brit.*). Officiating Mint-master at Bombay, under Lieut. Col. G. M. Porter, 1902; Master of the Mint of Calcutta, 1911-1912.

**CORNIOLE, CAMILLO DELLE** (*Ital.*). Gem-engraver in Florence; nephew and pupil of Giovanni delle Corniole and son of Francesco delle Opere, whose portrait Perugino painted in 1494. Cf. U. Thieme, *Allgem. Lexikon der bildenden Künstler*, VII, 444.

**CORNACHINI, ZACHARIE** (*Flem.*). Mint-master at Maestricht, 1558-1563.

**CORNELIS, JEAN** (*Flem.*). Mint-master at Breda, 1577.

**CORNIOLE, GIOVANNI DELLE** (*B.M.D.*, Vol. I, 1904, p. 457). The following two Plaquettes attributed to this artist appeared recently at an auction sale in London, and were described as follows:

Two Italian Renaissance Plaquettes, by **GIOVANNI DELLE CORNIOLE**, one representing a triumphant cortège composed of four horsemen to right, followed by two men on foot, and a fifth horseman in the rear (Molinier, <sup>97</sup>/<sub>143</sub>); the other, a Roman tribunal, with consul seated on an estrade of two grades inscribed SPQR, on the second grade a bearded man holding a volumen in right hand, in front and facing them, are two soldiers helmeted and carrying swords and bucklers, one with spear (Molinier, <sup>98</sup>/<sub>146</sub>), *both rectangular and of the size 50 by 42, both fine, and of artistic merit.*

The artist was entrusted in 1495 with the valuation of Lorenzo the Magnificent's art treasures. On 29. August 1513 he cut a cornelian with a figure of Hercules which was to serve as a Seal for the Signoria of Florence (K. Busse, *Arch. di St. Flor.*, *Deliber. d. Sign.*). His only authentic extant production is the previously mentioned intaglio in cornelian of Savonarola in the Uffizi, which was purchased by Cosimo I., 1565. A bronze medal bearing much analogy with this gem was probably executed from his model, if not by the artist himself. By him is possibly also a Portrait-cameo in agate of Savonarola and an intaglio in sardonyx of Boccaccio. Mr. G. F. Hill states that the bronze Plaquettes signed **IO. F.** or **IO. F. F.** are not by him but by a North Italian artist. Cf. G. F. Hill, in Thieme's *Lexikon*, VII, 444.

“An infinite number of his gems, both large and small were said to be extant in Vasari's time”.

**CORNIOLE, PROSPERO DELLE** (*Ital.*). Probably a contemporary of Giovanni delle Corniole, of whom little is known.

**CORRIEUL, JEAN** (*French*). Mint-master at Grenoble, 1542-43. Privy mark: a heart.

**CORTES** (*Span.*). Contemporary Medallist; author of Exhibition Medals of Alfonso XII, 1877.

**COSSA, LUIGI** (*B.M.D.*, Vol. I, 1904, p. 459). Born in 1789 at Cernusio; Mint-engraver at Milan, 1820-1841. By him are also: Vittorio Alfieri; — Salvatore Vigano; — Return of the Emperor to Milan, 1857; — Visit of the Austrian Royal pair to Milan, 1857; — Francis I of Austria, Æ. 49 mill.; — Andrea Appiani, painter, Æ. 49 mill., etc.

**COSTA, FREDERICO GASPAR DA** (*Portug.*). Medallist and Die-sinker, established in Lisbon. Maker of Orders, Insignia, Decorations, etc.

**COSTA (D'ARAUJO), THOMAS** (*B.D.M.*, Vol. I, 1904, p. 460). Portuguese Sculptor, born at Oliveira d'Azanaeis; exhibited at the Paris Salon, 1887-1904, and also at Barcelona, 1907.

**COSTANZI, CARLO** (*B.D.M.*, Vol. I, 1904, p. 460). Was still living in 1753. The King of Portugal and Pope Benedict XIV. bestowed orders upon him. The Portrait-cameo of Bened. XIV. was presented by the Pope to Bologna cathedral. A portrait by Costanzi of Baron von Stosch (in sapphire) is preserved in the Uffizi Gallery, Florence; another of Catherine II. of Russia in the Paris Bibliothèque, and a sardonyx-intaglio with head of Phocion in the Berlin Museum. Cf. A. Thieme, *Allgem. Lexikon der bild. Künstler*.

Costanzi's signature occurs in various forms: **CAVALIERE CARLO COSTANSI, EQUES COSTANSI, K. KOCTANCI**, etc.

Several gems by Costansi were reproduced by Tassie (Raspe, nos 2789, 11678 (Antinous), 14024, 14026, etc.).

**COSTANZI, GIOVANNI** (*B.D.M.*, Vol. I, 1904, p. 461). Born in 1664, died in 1754; father of Carlo and Tommaso C.; resided in Naples, and is known as one of the first gem-engravers in diamond. The Berlin Museum owns a portrait-intaglio in chalcedony, by him, of Gordianus Africanus (Winckelmann, *Cat.*, p. 567, n° 88; Raspe 12069).

**COSTANZI, TOMMASO** (*B.D.M.*, Vol. I, 1904, p. 461). Died in 1747. Cf. Giulianelli, *Mem. d. intagl.*, 1757.

**COSTANZO** (*B.D.M.*, Vol. I, 1904, p. 462). Medallist and Painter of Ferrara, worked chiefly in Naples, although his family was residing in Ferrara. From Naples he was called to Constantinople, at the same time as Gentile Bellini of Venice, to paint the portrait of Muhammad II. He returned to Italy after the sultan's death (2. Sept. 1481). The medallion of Muhammad II., previously mentioned, is dated 1481, and signed **OPVS CONSTANTII** (a later copy of this medal occurs without date and the signature **CONSTANTIVS F.**). This medal, says Mr. Hill, is of great artistic importance and betrays Pisanello's influence. In 1485, C. was in Naples, where he painted the portrait of the youthful Ferrante d'Este. In August of that year we find him for a short time at Ferrara. He may be identical with the painter *Costanzo Lombardo*, named by Summonte. On the other hand it has also been suggested that C. is the same person as *Costanzo di Moysis* of Venice. Cf. G.F. Hill, in Thieme, *Allgem. Lexikon*, VII, 539, and other sources given there.



**COSTKA** (or **COSTKHA**, **COSTGA**, **KOSTKA**), **VALENTIN** (or **VALTIN**) (*B.D.M.*, Vol. I, 1904, p. 462). Goldsmith at Innsbruck, Mint-engraver at Hall in Tyrol, 1588-† 12. August 1594. Mentioned as a goldsmith already in 1580. His productions probably comprise nos 172-179 dies in the Mint Collection, Vienna. Cf. *Kat. d. Münzen- u. Med.-Stempelsamml.*, Wien, IV (1906), p. 1219.

**COTTON, F. C.** (*Brit.*). Mint-master at Madras, from June 1856 to June 1858, and again from July to September 1858.

**COTTRILL, E.** (*Brit.*). Die-engraver, 52, Saint Paul's Square, Birmingham.

**COTTUZZO, J.** (*Amer.*). Author of a medal of the Sociedad Rural de Cordoba (Argentina) 1904; also 1908, medal of Sociedad Rural de Santa Fé. (communicated by Mr. G. F. Hill).

**COUANNE, MARC** (*French*). Mint-master at Angers, from 1522 or 1529 : 2 c's adossés interlinked.

**COUCILS, JEHAN DE** (*French*). Mint-master at Saint André de Villeneuve-lès-Avignon, 1527-28 : fleur-de-lys; 1528 : letter I.

**COUCILS, PIERRE DE** (*French*). Mint-master at the same place, 1533 : star under the first letter and crowned fleur-de-lys.

**COUCILS** dit **AGAFFIN, NICOLAS** (*French*). Mint-master at Aix, 1523-25 : a flower.

**COUCY, JACQUES LE** (*French*). Mint-master at Saint-Lô, 1550-57 : bumble-bee and shell.

**COUDRAY, M. A. LUCIEN** (*B.D.M.*, Vol. I, 1904, p. 463). By this artist are further : Automobile; — La Mutualité; — France and England allied for the protection of trade; — France spreading civilisation in the colonies; — Défense de la Patrie, etc.

**COULHON, VITAL** (*French*). Contemporary Sculptor, born in Paris; pupil of Barrias. At the Salon of 1907 he exhibited : Portrait-plaquette of M. and M<sup>me</sup> Poubedec; — M<sup>lle</sup> S\*\*\*; — Sporting medal, etc.

**COULLON Jun<sup>r</sup>, PIERRE** (*French*). Mint-master at Villefranche de Rouergue, 1537 : letter P.

**COULON, JEAN** (*French*). Contemporary Sculptor, born at Ebreuil on 17. April 1853; pupil of Carlier; exhibited at the Paris Salon des Artistes français from 1880 Busts and Portrait-medallions, etc.

**COUSIN, JEAN** (*Belg.*). Sculptor and Engraver in Brussels, second half of the seventeenth century.

**COUTAN, J.** (*French*). This signature occurs on a Portrait-medal of Dr Charpentier de Ribes, 1911.

**COUTHEILLAS, HENRI** (*French*). Sculptor of Limoges. His signature occurs in script upon a uniface plaquette, 22 × 29 cm., of Dr François Chenieux of Limoges, 1905. He also executed a Portrait-medallion of Corot, the landscape painter (H. Fournié, *Les Médailles médicales du Limousin*, p. 9).

**COUTIN, AUGUSTE** (*French*). Contemporary Sculptor and Medallist born at Rheims; pupil of Moreau-Vauthier, Millet, and the Ecole nationale des Arts décoratifs. At the Paris Salon 1913 he exhibited a Portrait-medal of M. C. T\*\*\* and his son.

**CRANE, J.** (*Brit.*). Gem-engraver and metal-worker of the eighteenth century. By him is an engraving in steel: Eagle tearing a snake (after Milton's gem). Cf. U. Thieme, *Allgem. Lexikon der bild. Künstler*.

**CRAVEAU, JEAN** (*Flem.*). Mint-master at Tournay, from 15. April 1628 to 23. April 1643.

**CRAYWINCKEL, GILLES VAN** (*Flem.*). Mint-master at Luxemburg, in conjunction with his mother, Barbe de la Chambre, widow of Lievin van Craywinckel, 1638.

**CRAYWINCKEL, LIEVIN VAN** (*Flem.*). Mint-master at Dôle, then at Bois-le-Duc, 3. December 1620 to 15. November 1624, and later at Luxemburg, 1631 to 1638.

**CRENIER, CAMILLE HENRI** (*French*). Contemporary Sculptor, and Medallist, born in Paris; pupil of Falguière, Larche, and Mercié. At the Salon of 1905 he exhibited the following Plaquettes: Group of St. Sebastian; — Under the Stars; — Professor's Ticket; — M<sup>lle</sup> S. Boutin; — M<sup>lle</sup> H. Crenier; — Falguière? — Schweitzer; — M<sup>lle</sup> \*\*\*.

**CRESCENS** (*B. D. M.*, Vol. I, 1904, p. 470). Roman Gem-engraver of the Poniatowski intaglio previously mentioned.

**CREUTZ, CHRISTOPH ANDREAS VON** (*Germ.*). Seal-engraver at Nuremberg, 1710-1730. Probably a descendant of Claudius von Creutz, and possibly a son of Johann Paul v. Creutz.

**CREUTZ, CLAUDIUS VOM** (Claudius de la Croix) (*French*). Dealer in gems of the sixteenth century; became a burgher of Nuremberg in 1572; inventor of various processes which brought the art of cutting precious stones to the height of prosperity at Nuremberg.

**CREUTZ, JOHANN VON** (*Germ.*). Seal-engraver at Nuremberg, second half of the seventeenth century.

**CREUTZ, JOHANN PAUL VON** (*Germ.*). Seal-engraver at Nuremberg, *circ.* 1670-1710.

**CRII(S), L.** (*B.D.M.*, Vol. I, 1904, p. 470). North Italian Modeller of Plaquettes, *circ.* 1770. Besides the Plaquette previously mentioned, Sacrifice at the Altar of Love, there is another, Proserpine and Psyche, which is ascribed to him (Retrospective Exhibition at Milan, 1874). Cf. Champeaux, *Dict. des Fondateurs*, etc., 1886. — U. Thieme, *Allgem. Lexikon d. bild. Künstler*.

**CRISSEMBIEN (CROISSEMBIEN), PIERRE** (*B.D.M.*, Vol. I, 1904, p. 470). Mint-engraver at Tournay. Payments are recorded against him in 1370, 1396, 1398, and 1400. Resigned on 25. Sept. 1400. Cf. Rondot, *Les Médailles en France* (1904), p. 133, 136. A Pierre Crissembien was Mint-engraver at Antwerp in 1356.

**CRISTESCO, CONSTANTIN** (*Roum.*). Contemporary Sculptor and Medallist, born in Roumania, but residing in Paris; pupil of Victor Peter and Verlet. At the Paris Salon, 1908, he exhibited a silver medal, *Protectio*; 1909. Portrait-plaquette of H.M. the Queen of Roumania, and three Medals.

**CROCE, GIOVANNI BATTISTA DELLA** (*Ital.*). Milanese Goldsmith, Jeweller and Architect in the service of Emanuele Filiberto, Charles Emanuel and Caterina of Savoy; was still living in 1595. He is presumably the author of the Reliquary, now in the Escorial, which was presented about 1592 to the Infanta Isabella by the Duchess of Savoy. The crystal plates which adorn the reliquary are no doubt by another hand. Croce built in the vicinity of Turin a palace for the Duke of Savoy and laid out gardens for him. Mr. G.F. Hill in *Portrait-medals of Italian artists* illustrates a fine anonymous medal representing him. Cf. U. Thieme, *Allgem. Lexikon der bild. Künstler*, VIII, 139.

**CROCQ (CROCX), CLAUDE** (*B.D.M.*, Vol. I, 1904, p. 471). Medallist, Goldsmith and Mint-engraver at Nancy; born in 1613; married on 12. January 1642 Anne Hardy, daughter of the well-known tin founder. C. cut in 1655 the great seal of the Town Council of Nancy. Cf. U. Thieme, *Allg. Lexikon d. bild. Künstler*, VIII, 143.

**CROCQ (CROCX), DEMENGE-DOMINIQUE** (*B.D.M.*, Vol. I, 1904, p. 471). Goldsmith, Line-engraver, and Die-cutter; was born at Nancy, died there in 1637. He was the son of the painter Claude Crocq († 1572), and father of the preceding. C. J. Callot is said to have been his teacher. In 1608 and 1615 he executed medals of Duke Henry II. of Lorraine, and between 1615 and 1635 he prepared a number of dies for coins and jetons; in 1634 he made a fine ornamental key for the Duke. Cf. U. Thieme, *loc. cit.*, VIII, 143.

**CROCQ (CROCX), FRANÇOIS** (*B.D.M.*, Vol. I, 1904, p. 471). Die-cutter at the Mint of Nancy; son of Dem.-Dominique Crocq, born 19. July 1610.

**CROCQ (CROCX), FRANÇOIS (II)** (*B.D.M.*, Vol. I, 1904, p. 471). Goldsmith and Die-cutter, born at Nancy, 1673, died on 10. January 1727. Some of his coin-dies are preserved in the Vienna Mint collection.

**CROES, FREDERICK** (*B.D.M.*, Vol. I, 1904, p. 471). Goldsmith and Seal-engraver at Antwerp, 1555-57. Besides the seals already mentioned, he probably cut also one which was used by the town council of Malines after the abdication of Charles V. Cf. U. Thieme, *Allg. Lex. d. bild. Künstler*, VIII, 145.

**CROKER, JOHN** (*B.D.M.*, Vol. I, 1904, p. 472). By this artist is a cliché in lead in Dr Bousfield's collection of a Portrait-medal of John Hugh, archbishop of Treves. Heineken mentions further a self-portrait medal cut in steel (*Dict. d. art.*, IV).

**CROLL, ERNST DIETRICH** (*B.D.M.*, Vol. I, 1904, p. 479). Mint-master at Weilburg, 1749-1752, then with some intervals occasioned by the Seven years' War, at Leipzig, where he had been appointed in Feb. 1764 "wegen seiner bereits bekannten Geschicklichkeit und Erfahrung" in succession to Ô'Feral. He improved the art of coining by some inventions of his own. He died on 6. December 1778 at Dresden, aged 64. The larger coins he cut dies of are signed **E.D.C.**, the subsidiary coinage **C.** A collection of his productions is to be seen in the Dresden Coin Cabinet. Cf. U. Thieme, *Allgem. Lexikon d. bild. Künstler*.

**CROLL, JOHANN ERNST** (*Germ.*). Mint-master, son of Ernest D. Croll; born in April 1756, became assistant in February 1778, and his father's successor in December of the same year. He died on 20. March 1804, and left an important coin collection, in which Goethe showed great interest. His privy-mark **J.E.C.** or **C.** occurs on currency, specimens of which are preserved in the Dresden Coin Cabinet. Cf. E. Sigismund, in Thieme's *Allg. Lex. der bild. Künstler*, VIII, 151.

**CRONER, JOHANN KASPAR** (*Swiss*). Mint-master at Schaffhausen; mentioned in 1697.

**CROOKES, F. M.** (*Brit.*). Contemporary Sculptor, by whom I have seen a medallion, executed in 1906, representing St. Christopher. This medallion is reproduced in *The Watchmaker* for September 1907.

**CROOK, RUSSELL** (*Amer.*). Contemporary Sculptor and Medallist,

by whom is a medal of the Spee Club, Harvard University; rev. **TIMH KAI ΦΙΛΑΔΕΛΦΙΑ**. Bear standing on its hind legs, facing; signed **RC**.

**CROPANESE, FILIPPO** (*B. D. M.*, Vol. I, 1904, p. 480). Medallist, who flourished between 1756 and 1773, and executed medals for Duke Ferdinand of Parma, Maria Theresia, etc.

**CROQUEFER, EUGÈNE ADOLPHE** (*B. D. M.*, Vol. I, 1904, p. 470). At the Salon of 1905 this artist exhibited fifteen Portrait-medals and Plaquettes, among them those of M. Paul Robin, and Victor Gilbert.

**CRUMHAAR, GOSWIN** (*Germ.*). Moneyer at Lübeck, 1444.

**CRUNELLE, LEONARD** (*Amer.*). Designer of Plaquette Fob of University of Wisconsin;  $16 \times 30$  mill. ; signed **L. C.**

**CSILLAG, ISTVAN** (*Stephen*) (*Hung.*). Contemporary Sculptor and Medallist, by whom is a Portrait-medal of Dr W. Goldzicher.

**C. T.** (*Brit.*). Signature of a Die-engraver, on a medal of George III., dated 1793, rev. **KING** and **CONSTITUTION**, etc. ; to left of King's bust **I. S. G.**

**CUISSET, F. F.** (*Brit.*). Gem-engraver; exhibited intaglio at the Royal Academy in 1830, 1832, 1833, 1835, 1836, 1838 and 1839.

**CURÉ, SIMON** (*B. D. M.*, Vol. I, 1904, p. 483). Born at Ivry near Paris about 1681, died in 1734. I have seen by this Engraver a signed Plaque, "Christ making Himself known to His disciples in the breaking of bread",  $4 \frac{5}{8} \times 3 \frac{1}{4}$  in., dated 1721.

**CURE, WILLIAM** (*Brit.*). Assisted Lawrence the under-graver at the Royal Mint, London, temp. Elizabeth.

**CURIGER, JOSEPH BENEDIKT** Junior (*Swiss*). Modeller in wax, born at Einsiedeln, 1798, died in Paris in 1816.

**CURIGER, NIKOLAUS ADELRIKH** (*Swiss*). Modeller in wax, born at Einsiedeln, 1797, died in Paris in 1820.

**CUSCO, Dr ÉDOUARD GABRIEL** (*B. D. M.*, Vol. I, 1904, p. 486). Born in Paris, 23. December 1819, died at Nice, 10. April 1894. He obtained his degree of doctor of medicine in 1848, and was elected a Member of the Académie de Médecine in 1881. Besides the medal of Dr P. F. Blandin, he has executed some other Portrait-medallions. He also wrote an opéra-comique : 'Les filles du Doge' which was represented at the Salle Dupré, Paris.

**BIBLIOGRAPHY.** — Dr R. Lacronique, *Médecins Médailleurs*, Gaz. num. franç. 1905, p. 35.

**CUYPER, FLORIS DE** (*Belg.*). Contemporary Sculptor and Medallist, born at Antwerp in 1875; pupil of the Antwerp Royal Academy of Fine Arts, Superior Institute of Fine Arts, and the artists Havermaet, De Brakeleer, Th. Vinçotte, etc.; obtained in 1900 the second Prix de Rome. In 1907 he executed the medal of the International Hunting and Fisheries Exhibition, and in 1911 the Inauguration medal of the Aquarium and Reptile House at the Antwerp Zoological Gardens.

Among his more recent medallic works I have noted: Inauguration Plaquette of the s.s. 'Albertville' of the Compagnie belge maritime du Congo, 1913 (Fonson & C<sup>o</sup>).

**CUZIN, HILAIRE** (*French*). Contemporary Sculptor, born in Paris; pupil of Deschamps. He has executed some Portrait-medallions, and exhibited at the Paris Salon, 1908, two Portrait-plaquettes; 1909, Portrait-medal of M<sup>me</sup> V.F.P.<sup>\*\*\*</sup>; — 1912, Three Plaquettes and a Medal, bronze gilt; — 1913, Portrait-medallion of M. Marius Bayel; — 1914, A frame of Medals and Plaquettes, etc.

**CVE(S) ?** (*Dutch*). Signature on a medal issued by the city of Utrecht to commemorate the Turkish naval defeat at Lepanto, 1571. It is illustrated in Van Loon, *Histoire métallique des Pays-Bas*, I, p. 140, and may be described as under: —

Obv. DIVO PHILIP TRIUMPH : HISP : REGI •• D : TRAIECT. Philip II. in full armour on caparisoned horse, prancing to left; below, view of Utrecht; on either side of Philip, in the field, the fire-steels of Brabant; dividing the legend, above, crowned shield of arms of Spain within collar of the Golden Fleece; to the left, crowned arms of Holland; to right, crowned arms of Spain; below, arms of Holland, beside which, arms of Utrecht. Below view of city, CVE ••

R. \* OTHOMANICA \* CLASSE \* DELETA \* 1571. Philip II. in cuirass, riding on dolphin to left, and environed by smaller dolphins; the King holds in his extended right, a cross.

Diam. : 49 mill. — Weight : 64 grammes.

**C.W.C.** Probably the initials of a merchant. They are found countermarked on Cayenne sous.

**CYBOT, ANDRÉ** (*French*). Mint-master at La Rochelle, 1537: letter **A**.

**CZAPLICKI, S.** (*Austr.*). Medallist at Krakau; worked for the Mint there in the 18<sup>th</sup> century.

D

**J. D.** Initials on a Diamond Jubilee Medal of Queen Victoria, issued at Buenos Ayres. The bust is copied from Brock's.

**DADLER (DATTLER, DATTER), SEBASTIAN** (*B.D.M.*, Vol. I, 1904, p. 495). Imperial and Electoral Saxon Court-goldsmith, Medallist and Line-engraver, born at Strassburg on 6. March 1586, died at Hamburg on 6. July 1657. In 1619 he was at Augsburg, 1621-1630 at Dresden, and later at Nuremberg, Berlin, and chiefly Hamburg. The Historical Museum at Dresden and the "Grüne Gewölbe" possess examples of the work of this clever technician, and an important collection of his medals may be seen in the Hamburg Museum. Cf. Raspe, in Thieme's *Allgem. Lexikon d. bild. Künstler*, where further sources of information are given.

**DÄUFLER, H.** (*B.D.M.*, Vol. I, 1904, p. 518). Employed by J. J. Neuss, 1846-1848 at Augsburg; he cut dies for Frankfort-on-M., relating to the Diet.

**DAGLEY, RICHARD** (*Brit.*). Painter and Engraver, died in 1841. He was educated at Christ's Hospital. Between 1785 and 1833 he exhibited sixty pictures at the Royal Academy. By him are the illustrations of the elder d'Israeli's 'Flim-flams', and he is the author of 'Gems selected from the Antique', 1804, and other works. He is credited also with having made some medals (cf. S. Lee, *Dict. National Biography*, XIII, 377).

**DAIDALOS** (*Greek*). "The portrait gem signed  $\Delta\text{ΑΙΔΑΛΟ}\Sigma$ , now in Paris, seems to be generally accepted as bearing an artist's signature. Furtwängler places this artist definitely in the third century." (Duffield Osborne, *Engraved Gems*, p. 82). Osborne questions the signature, but not having seen the gem, he remarks that he has no right to an adverse opinion.

**DAILLY** (*French*). Ivory-carver of Dieppe, pupil of Croquelois, worked about 1789-1821, first at Dieppe, later in Paris. He is the author of a number of medallions in ivory, some representing the Storming of the Bastille and other scenes from the Revolution. Cf.

Maze-Sencier, *Le livre d. collect.*, 1885. — Thieme, *Allg. Lexik. d. bild. Künstler*.

**DAISER, CARL JOSEPH** (*B.D.M.*, Vol. I, 1904, p. 499). Sculptor, Medallist and Engraver, born at Augsburg in 1755, died at Munich in 1827. He studied first under J. Verhelst, and later, six years with Hagenauer in Vienna. To this period belong his statues of Scaevola, Apollo, and two Bacchantes in Schönbrunn Park. From about 1777, when he became a member of the Academy of Vienna, he dedicated himself almost exclusively to the medallic art. In 1801 he was appointed Engraver at the Günzburg Mint, on the suppression of which in 1806 he entered into the service of Bavaria. His medals include : Bishop Joh. Mich. Sailer of Ratisbon (signed : **DAISER F.**) ; — Victories of Archduke Charles, 1798 ; — The Famine of 1816/17 (signed : **D**) ; — Oval silver badge on the Public Prayers on account of the Famine ; — Medals with portraits of Archduke Charles of Austria, King Maximilian I. of Bavaria, conjoined portraits of Prince Elector Charles Theodore of Bavaria and his second consort, Leopoldine, Archduchess of Austria, 1795 (signed : **C.D.**), etc. Cf. Thieme, *Allg. Lex. d. bild. Künstler*, VIII, p. 286.

**DAKIN, ROSE M.** (*Brit.*). Contemporary Modeller, residing in London. At the Royal Academy 1912 she exhibited a Portrait-medallion of Admiral the Hon. Sir Edmund Freemantle G.C.B., C.M.G.

**DAL, J. A.** (*Dutch*). Contemporary Medallist employed by the firm of Begeer of Utrecht. He cut the dies for a medal on the 30<sup>th</sup> Anniversary of the “ Ambachtschool ” at Utrecht, 1908.

**DALEMANN, HANS** (*Germ.*). Mint-master at Lübeck, 1580 ; he was only six months in office, † 21. October 1580.

**DALEMANN, JOACHIM** (*Germ.*). Mint-master at Lübeck, appointed 2. February 1559, and in office till 1580.

**DALION** (*B.D.M.*, Vol. I, 1904, p. 500). Pernice in *Thieme's Allg. Lex. d. bild. Künstler*, VIII, 297 calls Dalion a Gem-engraver of the earlier Imperial Roman period. The two gems previously mentioned, which are preserved in the Florence and in The Hague museums are works of importance. Cf. Furtwängler, *Arch. Jahrb.*, IV (1889) 65 sqq. and *Ant. Gemmen*, II, 233, 3 II, 239, 30.

**DALLIN, CYRUS EDWIN** (*Amer.*). Contemporary Sculptor and Medallist. By him is an Award Medal of the National Archery Association (published by J. K. Davison, of Philadelphia).

**DALLINGER, ANTON PAUL** (*B.D.M.*, Vol. I, 1904, p. 500). Medallist, Seal-engraver, Cutter of precious stones, and Modeller in



wax, born at Nuremberg on 15. June 1772; pupil of Jeremias Paul Werner (1761-1790). He signed his medals **A. P. DALLINGER**. In 1804 he was Die-cutter of the coins to the Counts of Hohenlohe-Neuenstein. Cf. Th. Hampe in Thieme's *Allg. Lex. d. bild. Künstler*, VIII, p. 301.

**DAMMANN, MARCEL PAUL** (*French*). Contemporary Sculptor, born at Montgerm; pupil of Chaplain. At the Salon of 1907 he exhibited: Portrait-medallions of M. and M<sup>me</sup> Dammann; — Portrait-medallion of Jean, silver; — 1914. A frame of Plaquettes and Medals.

**DAMON, ALFRED EUGÈNE** (*B.D.M.*, Vol. I, 1904, p. 501). At the Paris Salon 1905 he exhibited Portrait-medallions in bronze of J. Bertaux; — G. Mouchon; — Abbé Gallen; — M<sup>me</sup> Hollande; — Christian Mouchon; — Angèle Gallen; — 1910. M. Le Gallen, missionary; — M. Féchaut; — M<sup>me</sup> Gallen; — 1913. Five Portrait-plaquettes: V. S. Le Gallen, missionary; — Paul Guenantin; — Marie-Hélène Gallen; — Marie-Joseph Kerdonis; — Jeanne Querel; — 1914. Three Portrait-medallions in bronze of MM. Mahé, Lhermitte, and Le Gallen.

**DAMPT, JEAN** (*B.D.M.*, Vol. I, 1904, p. 502). Born in Burgundy in 1854. Pupil of the École des Beaux-Arts of Dijon and afterwards of the École des Beaux-Arts of Paris, where he was a pupil of Jouffroy and Paul Du Bois. He received a Second and then a First medal at the Salon of the Société des Artistes Français, and the gold medal during the Exposition Universelle in 1889. He is an officer of the Legion of Honour and a member of the executive committee of the Société Nationale des Beaux-Arts. Critical articles referring to his work will be found in 'Art et Décoration'.

He exhibited the following works at the New York International Exhibition March 1910: — La moisson. Obverse & reverse. — Docteur E. Quénu; — P. A. J. Dagnan-Bouveret.

**DANERT, J. L. H.** (*Germ.*). Mint-master at Hanover, 1868-1878.

**DANET, REGNAULT** (*B.D.M.*, Vol. I, 1904, p. 502). Goldsmith and Medallist to Francis I. Contemporary documents record some of the heavy payments that were made to him for jewellery, seals, medallions, etc. The Queen of Scotland was amongst his clients. The seals include those of the Administration of the County of Montbéliard, one of which bears the arms of Monseigneur l'Amiral (Philippe Chabot, grand admiral of France and governor of Burgundy). They were engraved in 1533. Some year earlier, in 1529, he executed three medallions in bronze of Francis I, now lost.

J. de Foville has published in *Rev. num.*, 1910, pp. 392-399 a monograph of the artist, in which he illustrates a Portrait-medal of

Regnault Danet, with bust of his wife Marguerite on R., and another with obv. TAIRE OU BIEN DIRE. Bust of beardless man to r. wearing bonnet, and R. SANS VARIER. Female bust to l., hair in coiffe. Both these medals are undoubtedly by Danet himself.

**DANFRIE, PHILIPPE (I)** (*B.D.M.*, Vol. I, 1904, p. 502). Line-engraver, Medallist, and Modeller in wax, born between 1531 and 1535 at Cornouailles (Basse-Bretagne), died in Paris in 1606. He began life as a painter in conjunction with the typographer Richard Breton (1558-59) and later distinguished himself as maker of mathematical instruments, watches, and even muskets. His branch of predilection was however that of engraving. He executed bookbinders' dies and cut dies for coins. In 1582 he was appointed 'Graveur général' of French coins, and 1590 of the coins of Béarn and Basse-Navarre, enjoying the patronage of both Henry III. and IV. At the time of the Ligue he fled as a Huguenot with his son to Tours, and there modelled Portraits in coloured wax. On the return of Henry IV. to Paris he was reinstated in his office which he resigned in 1598 in favour of his son, and later, of Nicolas Briot. Danfrie is the author of several large and small Portrait-medals of Henry IV., which comprise the Coronation medal with R. INVIA VIRTVTI NVLLA EST VIA and Hercules, and a medal, cast, with bust of Henry IV., on obv. and R. MEA.ME.SIC.GALLIA.SOSPES. Minerva in landscape, dated 1604 and signed : **DANFR.**

His jetons and wax medallions I have mentioned previously. Cf. Fred. Alvin, in Thieme's, *Allg. Lex. d. bild. Künstler*, VIII, 351.

**DANFRIE, PHILIPPE (II)** (*B.D.M.*, Vol. I, 1904, p. 503). Son and pupil of the last, born in Paris between 1572 and 1574, died there on 12. February 1604. He became in 1591 contrôleur des effigies and in 1598 graveur général of French coins. Like his father, he modelled Portraits in wax and notwithstanding his youth acquired a considerable artistic reputation. He engraved jetons and medals, dies for 'pièces de plaisir', etc., and his productions are difficult to distinguish from those of his father. I have previously given to this artist medals which should probably be ascribed to Philippe Danfrie senior. Cf. Fred. Alvin, *loc. cit.*

**DANIEL, SAMUEL** (*B.D.M.*, Vol. I, 1904, p. 505). This Engraver is probably the author of the medals commemorating the French Revolution of 1848 (cf. *loc. cit.*, 504).

**DANSE, JEAN JOSEPH** (*B.D.M.*, Vol. I, 1904, p. 505). Medallist, and Professor of Drawing at the Acad. royale d. Beaux-Arts in Liège; was born there on 30. September 1833, and died on 22. February 1890. Pupil of Hubert Distexhe. In conjunction with Tasset he prepared the medal for the "Union des Artistes de Liège" (1864);

and by him are, besides the medals previously mentioned, Portraits of Etienne Soubre, composer, 1871; — King Leopold II.; — Exposition de l'Art ancien au pays de Liège, 1881, etc. Cf. F. Alvin, in *Thieme's Allg. Künstler Lexikon*, VIII, 377.

**DANTZELL, JOSEPH** (*B.D.M.*, Vol. I, 1904, p. 506). Born at Lyons on 7. December 1805, died in Paris on 22. April 1877; studied at the Acad. d. Beaux-Arts of Lyons, and went to Paris in 1839. Further medallic productions by this artist are: The finest Arts of Greece; — Lyons to its unfortunate children, 1826; — Cholera at Amiens, 1867; Visit of the Empress Eugénie; — Medal of the "Ecole La Martinière" with portrait of Major Martin, 1829; — Commemoration medal of the Battle of Marengo, after Carle Vernet, 1840; — Jeton of the Marine Insurance Co "Le Pilote"; *Æ.* 35 mill.; — Marriage of Princess Marie of Baden, 1844; — French Expedition to Rome, 1857; — Halles de Paris, 1861; — Jeton du Conseil d'administration des Hospices civils de Lyon, 1867. Cf. Thieme, *Allg. Lex. d. bild. Künstler*, VIII, p. 387.

**DARDANO, ALESSANDRO** (*Ital.*). A native of Florence, was Mint-master at Chambéry, Bourg, Pont-d'Ain, 1300-1338.

**DARGENT, JEAN NICOLAS** (*B.D.M.*, Vol. I, 1904, p. 508). Belgian Medallist, born at Grivegnée (Liège) on 11. January 1817, died at Bruxelles-Ixelles on 19 January 1871. His artistic activity is comprised between 1847 and 1857. He is the author of a Portrait-medal of the sculptor Paul Bonré, 1848; — Medals of the '2<sup>e</sup> Centenaire de la Société de Wyngaerd' of Brussels, 1857; — Institution du Tir national de Belgique, 1858, etc. Cf. Fred. Alvin, in Thieme's *Allg. Lex. der b. Künstler*, VIII, 402.

**DARIPPE, PIERRE ROMAIN** (*French*). Director of the Mint at Bayonne, An XI-1809. His son **P. F. BONIFACE DARIPPE FILS** from 1810-1828.

**DARMAND, JEAN** (*B.D.M.*, Vol. I, 1904, p. 509). French Medallist, born about 1600, died on 6. December 1669; succeeded Nicolas Briot as Graveur général des Monnaies de France, and resigned in 1646 in favour of Jean Warin. He prepared the dies for the greater part of the coinage of Louis XIII., also several for Queen Christina of Sweden. He signed: **J. DARMAND DICT. LORFELIN** or **J. DARMAND LORFELIN**. Although inferior to Guillaume Dupré, this artist was talented. Cf. F. Alvin, in Thieme's *Allg. Lex. d. bild. Künstler*, VIII, 407.

**DARTOIS** (*Belg.*). This signature occurs on a bronze Portrait-medallion, which was exhibited at Liège, 1905 (*Exposition de l'Art ancien au pays de Liège*, 1905, cl. IV, n° 4548).

**DASIO, MAXIMILIAN** (*Germ.*). Contemporary Line-engraver, Painter and Medallist, born at Munich on 28. February 1865; learned chasing with W. Lossow; worked under W. von Diez and F. A. Kaulbach. As a Medallist he ranks with Bosselt, Roemer, and Elkan amongst the renovators of German Medallist art. He has modelled cast Portraits in the Renaissance manner, but his chief medals are all prepared from dies cut direct without the intervention of the reducing machine. Up to 1909 the artist executed about 70 medals, plaquettes and coins, which were issued mainly by Carl Pöllath, of Schrobenhausen. These comprise Prize medals, Badges, Charm coins, etc.; medals: Vanitas, 1905; — Evoë; — Pegasus; — Scherzo; — Marriage medal, cast (1907); — Memorial medal (1909); — Christophorus (1907); — Joseph Haydn; — Xaver Dasio and A. D\*\*, the artist's parents (1907); — Josef Huber; — Mina Dasio; — Margarethe Dasio; — Albert Welte; — Theodor Fischer; — Josef Flossmann (1908); — Leo Samberger, 1908 (illustrated in *Kunst.*, XX, 377); — Prince Regent Luitpold of Bavaria (two; 1911); — Bavarian Prize Medals for School Gymnastic Displays, 1911. Some models were prepared in honestone, or cut in box wood, etc. Medallions in Kelheimer stone of Leo Samberger, Jos. Huber-Feldkirch, Mina and Margaret D., wife and daughter of the artist. — For Patterns in connection with the new Imperial coins of Germany, Dasio was awarded the first Prize in the competition of the Dürerbund 1908, and again the First Prize for a Pattern 25 Pfennig piece (which was not issued) 1909.

At the Berlin Kunst Ausstellung, 1907, he exhibited a series of Plaquettes and Medals, cut direct in steel: Scherzo; — Castitas; — Pegasus; — Aphrodite and Eros; — Marriage Medal; — St. George Thaler; — St. Leonard; — Hubertus; — Eros; — Commemorative medal of Prize Meetings; — St. Sebastian; — Badge of the Travelling Club; — Shooting Medal; — Organ Player; — St. George; — St. Anthony; — St. Francis; — St. Leonard; — Cows, etc.

He was also represented by several works at the Brussels Salon de la Médaille, 1910.

BIBLIOGRAPHY. — Bender, in Thieme's *Allg. Lexikon d. bild. Künstler*, VIII, 412.

**DASSE, JOHN** (*Germ.*). Mint-master in Wismar, 1624-1647.

**DASSIER, ANTOINE** (*B. D. M.*, Vol. I, 1904, p. 510). Second son of Jean, born at Geneva on 7. October 1718, died on 13. March 1780; made a Master Goldsmith on 20. January 1744, and appointed Engraver at the Mint in 1764. Among the most remarkable coins which he prepared the dies for are the Treble Pistoles of 1770 and 1772. He signed A. D., **ANT. DASSIER**, and **ANTOINE DASSIER**.

**DASSIER, DOMAINE** (*B.D.M.*, Vol. I, 1904, p. 510). Born at Geneva on 11. March 1641, died there on 11. December 1719. Besides the works I have already ascribed to him, he engraved the dies for the Genevese coins of his period, a Medal of merit of the Republic, and others, etc.

**DASSIER, JACQUES ANTOINE** (*B.D.M.*, Vol. I, 1904, p. 510). By this Medallist appear to be further : Jubilee of Printing ; — Victor Amadeus of Sardinia ; — Ferdinand VI of Spain, etc.<sup>1</sup>

Dr. Demole, in *Schw. Künstler-Lexikon, Suppl.*, 117, adds the following information : J.A. Dassier was engaged at the Royal Mint, London, as third Engraver (and not as second) from 25. March 1741 to 30. November 1757. He succeeded John Tanner in that office and received the same salary as he, i.e. £80 per annum (London, Public Record Office, Bundles 1640-1645). On July 23 1756 he signed a contract with Prince Galitzin, Russian ambassador in London, accepting an engagement at the St. Petersburg Mint. He was to receive 2500 Roubles per annum with an increase to 3000 Roubles later on. For his travelling expenses he was to get 250 Ducats of Holland.

The medal of Jean de Sacconay is signed by Jean D. and not by J.A. Dassier.

**DASSIER, JEAN** (*B.D.M.*, Vol. I, 1904, p. 512). This Medallist came into the possession of Jérôme Roussel's dies of jetons illustrating the Metamorphoses of Ovid, which had been struck at Geneva 1711, and reissued the series, adding three fresh dedicatory jetons in his name and : Semiramis builds the walls of Babylon ; — Pyramus and Thisbé ; — Unfinished die of Semele consumed by the darts of Jupiter.

M. Paul Bordeaux in *Revue numismatique*, 1910, Procès-verbaux iv-vi, adds the following medals as by Dassier : William II, Rufus ; — Antoine Le Maître ; — Robert Nanteuil ; — Louis Tronchin.

Instead of Ferdinand VII read Ferdinand VI, p. 517, 15th. line from bottom.

Further works by Dassier are : Restoration of Peace at Bâle by the intervention of Louis XV, 1740, and the Episcopate of Johann Sigismund von Reinach-Steinbrunnen ; — Countess Bentinck as mediator in the litigation between the Lippe and Lippe-Schaumburg houses, 1748 (signed : **I. DASSIER ET FILS** ; illustrated) ; — N. Boileau Despréau, *Æ.* 28 mill. ; — F. de Fénelon, *Æ.* 28 mill. ; — 1734, Lud. Lefort, *Æ.* 54 mill.

1. I have two varieties of Maurice, Duke of Saxony, one bust right, short hair ; another bust left, with wig. Reverses of both are alike, *Æ* 54. *R.J. Eidlitz*.

The Marquess of Milford Haven has informed me that he possesses some medals by the Dassiers unrecorded by me and which will be published in his work on Naval Medals.



Countess Bentinck, as mediator, 1748.

Jean Dassier is not the author of the 72 Portrait-jetons of the Kings of France; they were engraved by T. Bernard.

Thomason issued a series of Portrait-medals of Kings and Queens of England, after Dassier, probably towards the end of the eighteenth century.

The Double Ducat of Berne 1727 was engraved by Jean Dassier (*Rev. suisse num.*, XVI (1911), 334-5).

**DASSIER, PAUL** (*Swiss*). Goldsmith of Geneva, younger son of Jean D. and brother of Jacques Ant. D.; born on 21. December 1719, died at Aigle on 4. April 1755. In the Felix Coll<sup>n</sup> sold at Cologne in 1889 there was a silver decorative plaque representing the Rape of Europa, in the Louis XIV. style, signed **DASSIER F.** which may be ascribed to this or another member of the Dassier family. Cf. Brun, *Schweiz. Kstlerlex.* 1 (1905).



Charles V., by Daucher.

**DAUCHER (DAUHER), HANS** (*Germ.*). Sculptor, son of Adolf Daucher, who came from Ulm, and settled in Augsburg in 1491.



Hans D. was apprenticed to Gregor Erhardt, 1500-1503, and after spending some years of journeyman wandering, he settled in his native city where he died in 1537. Utterly forgotten until 1878, when Dr. Bode first brought his name out of oblivion as the author of a number of pieces of sculpture, — mostly on a small scale and cut almost exclusively in lithographic stone, — modern critics now suggest the attribution to him of the medals formerly ascribed to Alb. Dürer, including a Plaque, dated 1509, representing a nude figure of a Woman, full length, seen from behind, and leaning on a pedestal, in the J. Pierpont Morgan Collection. These works are supposed to have been designed by Dürer, but to have been executed by Hans Daucher. *Vide* S. Montagu Peartree, *Is Hans Daucher the author of the medals attributed to Albert Dürer?* Burlington Magazine, VII, p. 455 sqq.

After this artist are the large uniface Portrait-medal of Charles V. reproduced above (p. 207), and a Portrait-medal in lead of Otto Henry, Count Palatine of the Rhine, 1527.

The medallic work of Hans Daucher is not yet finally settled. Demmler, in his masterly study of the artist in Thieme's *Allg. Lex. d. bild. Künstler*, VIII, p. 429, describes in all 19 productions of the Master divided into : Epitaphs (3) ; Reliefs in honestone (15) and Medal (1). The Portrait-medallion of Count Palatine Philipp is signed and dated 1522 (Colmar Museum). That of Philipp's brother, Ottheinrich (Erbstein Sale Catalogue 1908, Pl. 19, n° 609) is now generally accepted as a forgery.

Habich and Domanig have ascribed to Hans Daucher medals of Counts Palatine Ottheinrich and Ludwig, Emperor Maximilian, Queen Mary of Hungary, King Henry VIII. of England ; and four other Portraits of private persons (Habich, *Beiträge zu Hans Daucher in Helbings Monatsber. für Kunst. u. Kunstwissenschaft*, III (1903), 53 pp.).

**DAUMILLER, A.** (*Germ.*). Contemporary Sculptor and Medallist ; author of several medals commemorating the European War : General Field Marshal von Hindenburg, 1914-1915 ; — The Cruiser Emden, 1914 ; cast,  $\mathcal{R}$ . 37 mill. ; — St. Barbara, 1914-15 ;  $\mathcal{R}$ .  $42 \times 31$  mill. ; — Bavarian War Medalet ;  $\mathcal{R}$ .  $29 \times 23$  mill. ; — Landsturm Medalet ; — Medal of Valour, 1914-15 ;  $\mathcal{R}$ .  $16,5 \times 24$  mill. ; — Rule Britannia all over the World, 1914-1915 ; satirical medal ;  $\mathcal{A}$ . cast, 47 mill. ; — Field Marshal von Mackensen, etc.

**DAUSSIN, ÉMILE LÉONARD** (*B.D.M.*, Vol. I, 1904, p. 519). At the Salon of 1905 this artist exhibited a silver Medal, Santa Maria ; — 1906. Plaque, " L'Etude prépare l'Avenir " ; — Two medals ; — 1907. Medals, etc.



**DAUTEL, PIERRE VICTOR** (*French*). Contemporary Sculptor and Medallist, born March 19. 1873, at Valenciennes (Nord), France; resides in Paris. Pupil in sculpture and architecture at the Ecoles Académiques of Valenciennes; pupil in sculpture at the Ecole Nationale et Spéciale des Beaux-Arts of Paris (Professors Barrier & Coutan); pupil in medal-engraving (Professor M. H. Du Bois). First exhibition (medal engraving). Salon des Artistes Français, 1907. First and second prizes of Rome, medal-engraving, 1902; third medal, Salon des Artistes Français, 1907; Prix Départemental du Nord, 1910.

He exhibited the following works at the New York International Medallion Exhibition, March 1910: — Portrait de M<sup>lle</sup> X.; — Baron de Nervo; — M. Fagel; — M. Edouard Sain; — M. Truc; — M. Alfred Girard; — M. A. Chiquot; — M. Berthet; — M<sup>me</sup> Lanié; — M<sup>me</sup> Guetin; — M<sup>me</sup> F. Dreyfus; — M. Barrère; — M<sup>me</sup> V<sup>ve</sup> Gallé; — Edmond X.; — Etude; — M. Morton; — Médallions, portrait d'enfants; — H. Harpignies; — E. Guillaume, membre de l'Institut, — Croquette, etc.

At the Paris Salon 1910, he exhibited a frame of Plaquettes and Medallions; also a Frame of Childrens' Portraits, in lithographic stone. By him is also a Plaque, *Elégie* 1904, Æ. 64 × 45 mill.

Among his latest works is a Plaquette commemorating the Centenary of the Reestablishment of the Order of Advocates, Paris, 1910, and in 1912 and 1913 he exhibited at the Salon Portrait-medallions and various strikes of medals, etc.

The Valenciennes Museum preserves a collection of Dautel's Portrait-medals and Plaquettes.

**DAUTERT, KARL** (*Germ.*). Contemporary Sculptor and Modeller, residing at Frankfort-on-M., where he was born on 27. November 1871. By him are Portrait-medals and Plaquettes on the Centenary of Robert Blum, 1907; — Portrait-relief of an Actress; — Portrait-medal of Ludwig Hermann Reiss, Frankfort-on-M., 1911; — Portrait-plaquette of Prof. Dr. Lucas von Heyden. His chief productions are Portrait-medals and Plaquettes, also Busts. He also has done good work as a Pastellist. Some of his works are represented in the Frankfort Civic Library.

**DAVALOS, A.** (*B.D.M.*, Vol. I, 1904, p. 519). By this Medallist are further: Proclamation Medal of Bolivia, 1837; — Bolivar Medal of Ayacucho, 1824, etc.

See **AVALOS** *supra*.

**DAVANZO.** *Vide AVANZI supra.*

**DAVID D'ANGERS, PIERRE JEAN** (*B.D.M.*, Vol. I, 1904, p. 522).

The two Portrait-medallions illustrated here are interesting, on account of the personages depicted.



George Sand.



Alfred de Musset.

For Pemhaud, p. 529, read Penchaud.

**DAVIGE, JOHN WILLIAM** (*French*). Contemporary Sculptor, born at St. Etienne (Loire). At the Salon of 1905 he exhibited five Portrait-medallions; — 1906. Philippe P\*\*\*; — Léon P\*\*\*; — Léonie P\*\*\*; — Clément F\*\*\*; — Juliette \*\*\*; — Renée I\*\*\*; — Alexandre I\*\*\*; — Marcelle I\*\*\*; — Frédéric E\*\*\*; — 1907. Philippe Portier, 1806-1904; — Joanny Faure, 1821-1906; — M. & M<sup>me</sup> Graff; — Dr Léon Bonnet; — Charles Bunet; — Juliette; — Germaine; — 1908. Medal of the "Société d'Agriculture, Industrie, Science, Arts et Belles-Lettres" of the Loire Department; — M. and M<sup>me</sup> Lachapelle; — M. Otion; — Valentine; — Dr L. B\*\*\*; — Juliette; — Germaine; — M. & M<sup>me</sup> L\*\*\*; — M. & M<sup>e</sup> Graff; — Léon Servièr; — Joanny Faure; — M<sup>e</sup> P. Portier; — 1909. Frame containing fifteen Portraits and a medal "France hippique"; — 1912. M. Booklage; — M. Calmon; — M<sup>me</sup> B\*\*\*; — M<sup>me</sup> C\*\*\*; — 1913. M. Langjahr; — Marcel; — Witold; — Jadwiga; — 1914. Two Medallions and a Plaquette: M. Georges G\*\*\*; — M. & M<sup>me</sup> G. Graff, etc.

**DAVILLI** (*Ital.*). This signature occurs on the reverse of a medal of Raphael, accompanied by that of L. DEPOLETTI, 1833. Another reverse, of undoubtedly similar workmanship does not mention Davilli's name, only L. DEPOLETTI F.

**DAVIN, LOUIS AUGUSTE ERNEST** (*B. D. M.*, Vol. I, 1904, p. 535). At the Salon, Paris, 1908, he exhibited: Portrait-plaquette of

M. da C\*\*\*, doyen de la Faculté des Lettres of Grenoble; — M<sup>lle</sup> M. R\*\*\*; — 1910. Portrait-plaquettes of M. & M<sup>me</sup> Violo; — M. Pirodon; — 1912. M<sup>me</sup> P. C.\*\*\*; — Two Portraits, silvered electros; — Plaque for the Rifle competition at Grenoble; — Medal on the same event; — 1914. Portrait-medallion of Colonel A. de Rochas, etc.

**DAVIS** (*Amer.*). A New York Engraver by whom is a Portrait-medal of Washington which I have seen.

**DAVIS, JOSEPH** (*B.D.M.*, Vol. I, 1904, p. 536). I have come across a series of medals by this engraver, all connected with the Abolition of Slavery, and comprising: Thomas Clarkson; — Joseph Sturge; — Rev. William Knibb, Jamaica (2 var.); — Extinction of Colonial Slavery throughout the British Dominions, 1834; — Abolition of Negro Apprenticeship (2 var.); — Jubilee, 1834 (2 var.); — The London Missionary Society's Jubilee, 1795-1844; — Accession of Queen Victoria, 1837; — Another, undated, R. ENGLAND'S HOPE; — Durham Regattas, etc.

**DAVISON'S SONS, JOS. K.** (*Amer.*). Manufacturing Jewellers, Die-engravers, Medallists, etc., 718 Sanson St., Philadelphia, Pa. The French artist J. E. Roiné has been employed to model several of their best medals, amongst others the Advertisement Medal of the Firm. Their signature occurs also upon a medal of the IX<sup>th</sup> International Otological Congress held in 1912 at Boston (designed by Frederick Turner Foy); — Medal for Army Nurses, struck for the 33<sup>rd</sup> Annual Encampment of the Grand Army of the Republic, held at Philadelphia in 1899, of which the reverse is blank save for **JK DAVISON | PHILA.**; — Medal of Franklin, for Poor Richard Club; Æ, 35 mill.; — Award Medal of National Archery Association; by C. E. Dallin; Æ, 70 mill.; — Tercentenary of Founding of New York, 1914; by Paul Manship; — Hundred Years' Peace between United States of America and Great Britain, 1814-1914; by Mowbray-Clarke; — State of Pennsylvania Award Medal, with bust of Martin G. Brumbaugh, Governor; Æ 35 mill., etc.

**DAWSON, FRANCIS** (*Irish*). Seal-engraver, who worked *circa* 1791-1820.

**DAY, LEWIS, F.** (*Brit.*). Designed the reverse of the medal awarded by the Council of the International Fisheries Exhibition held in London in 1883, and the reverse of the medal awarded by the Council of the International Inventions Exhibition held in London in 1885.

**DAYMAR, LAURENT** (*French*). Mint-master at Bayonne, in conjunction with Guillaume de Castelnau, 1547-50: letter L.

**DEAN, RICHARD** (*B.D.M.*, Vol. I, 1904, p. 540). Exhibited at the Royal Academy in 1877-78 Angels, after Guido Reni, a portrait of Mrs Hartley, and a veiled female Bust (Minerva).

**DEBARRE, AUGUSTE RENÉ** (*French*). Contemporary Sculptor, born in Paris, pupil of Coutan and Verlet. By him is a Portrait-medallion of Dr Wallich, which was exhibited at the Paris Salon, 1912.

**DEBUT, MARCEL** (*B.D.M.*, Vol. I, 1904, p. 540). Sculptor and Painter, born on 27. March 1865 at Paris. Has exhibited regularly at the Salon since 1883 for a number of years.

**DECENER, JÜRGEN** (*Germ.*). Mint-master at Flensburg for Schleswig-Holstein, 1544-46.

**DECHEVERRY, SANCIN** (*French*). Mint-engraver at Bayonne, 1560.

**DECKERE, JACQUES DE** (*Belg.*). Mint-master at Bruges, 6. September 1539 to 31. May 1544.

**DECLOS, FRANÇOIS** (*French*). A local barber of Trinidad, middle of the nineteenth century, who placed his mark, a large FD on all pence and halfpence which came into his hands and reissued the coins at two and a half and one and a half cents respectively. Cf. Howland Wood, *The Coinage of the West Indies*, p. 110.

**DEDEKIND, BERNHARD JULIUS** (*B.D.M.*, Vol. I, 1904, p. 541). Mint-engraver and Medallist 1719-42 at the Brunswick mint, 1747-49 at the Prussian mint of Aurich near Emden; in the interval is said to have been in Denmark, appointed Mint-warden at Altona on 16. May 1743; worked at Copenhagen after 1749. His widow is mentioned on 22. March 1752 as again married.

**DE FOVILLE** (*French*). Resigned his appointment of Directeur de l'Administration des Monnaies et Médailles in the Paris Mint, 1899.

**DEGEORGE, CHARLES JEAN MARIE** (*B.D.M.*, Vol. I, 1904, p. 543). Died at Paris on 2. November 1888. His portrait, anonymous, painted in 1866, may be seen in the Villa Medici, Rome, and his bronze by René de Saint-Marceaux on his tombstone in Père Lachaise cemetery. Cf. Audin, in Thieme's, *Allg. Lex. der bild. Künstler*, VIII, 546. Mr. Eidlitz has brought to my notice a cast Portrait-medallion by him of L. Pascal, 1867, Æ 138 mill.

**DEI, MATTEO DI GIOVANNI** (*B.D.M.*, Vol. I, 1904, p. 546). Goldsmith and Niello-worker at Florence, executed in 1455 for the Baptisterium, a Pax. Cf. Thieme, *Allg. Lex. d. bild. Künstler*, VIII, 556.

**DEITENBECK, ERNST** (*B.D.M.*, Vol. I, 1904, p. 546). By this Medallist who was born at Wettringhof (Westphalia) on 23. December 1868 is also a Marriage medal of Princess Victoria Melita with the Grand Duke of Hesse, 1894 (designed by Starck, and struck at Oertel's die-sinking works at Berlin), and at the Berlin Kunst-Ausstellung, 1907, he exhibited the following works: Plaquettes: Dr K. Pietschker; — Frau Pietschker, née von Siemens; — Count Pilati; — M. Weigt; — Prof. K. Finkenberger; — Pastor Schacht; — Frau von Kühlewein; — Female Portrait; — Hoepner, art founder; — Medal of the Berlin Numismatic Society; — Portrait-medal of Herr von Kühlewein; — Female Portrait, etc.

**DE LA FOY, ARNOUL** (*French*). Mint-master at Tournay, *circ.* 1398.

**DELAHERCHE, ENGUERRAND** (*French*). Contemporary Sculptor, born at Paris; pupil of Roty. At the Salon of 1905 he exhibited four Plaquettes: St. George; — Good Luck; — Japanese Lilium; — Orchids.

**DELANNOY, MAURICE** (*French*). Contemporary Sculptor, born at Paris; pupil of Valton and Roiné. At the Salon of 1907 he exhibited three Plaquettes: Satyr; — Archer; — Girl laughing; — 1914. M. R.\*\*\*; — Faunesse; — Bacchante; — La Libellule; — Inquiétude.

**DELARUE, BERNARD** (*French*). Mint-engraver at Bayonne, 1550-1560.

**DELARUE, PIERRE** (*French*). Mint-engraver at Bayonne, 1523-1550.

**DELASNERIE, ANDRÉ JEAN** (*French*). Contemporary Sculptor and Metal-chaser, born at Paris; pupil of Marioton and Lanteiron. At the Salon of 1907 he exhibited a Plaquette, representing the Adoration of the Shepherds, after Rubens, repoussé work, chased, and in 1912: Portrait de mon Père; — Vierge aux lis; — Aviation; — 1913. Portrait of my father; medallion in bronze; — Vierge recueillie; model in bronze and reduction in silver and ivory (A. Sellier, editor); — 1914. Nativité; — Portrait, etc.

**DELBRÜCK, CORD** (*B.D.M.*, Vol. I, 1904, p. 551). By profession a Goldsmith at Osnabrück. He cut dies for a copper coinage of Duke Christian of Brunswick-Lüneburg, minted at Celle. Three and Two Pfennig, undated, bear his initials **CD**.

**DELISLE, NICOLAS** (*French*). Mint-master at Rouen, 1550-1562, and again, 1565.

**DELLEY, JEAN** (*Flem.*). Mint-master at Mons, appointed on 2nd March 1584, and in office until 12th February 1587, when the Mint was closed.

**DELNAU, ANTOINE** (*French*). Mint-master at Lyons, 1555-57 : letter **A**.

**DELNAU, PIERRE** (*French*). Mint-master at Grenoble, 1553 : letter **D**.

**DELONGUEIL** (*French*). Die-sinker by whom are Mining Tokens of Seyssel-Lobsanne, 1839 (*Vide* Florange, *Essai sur les Jetons et Médailles de Mines*, p. 56, n. 212).

**DELOYE, JEAN BAPTISTE GUSTAVE** (*B.D.M.*, Vol. I, 1904, p. 552). By this artist is also a Portrait-medal of Alf. Rousseau, 1887; Æ 100 mill.

**DELPECH, JEAN MARIE** (*B.D.M.*, Vol. I, 1904, p. 552). At the Salon of 1905 there was a Portrait-plaquette by him; — 1906. The Seasons, plaquette in silver; — 1907. Portrait-medallions, Medals, and Plaquettes; — 1908. Portrait-medallion of M<sup>lle</sup> S.C\*\*\*; — 1913. Portrait-medallion of M.R.D.\*\*\*

**DELYEN, JEAN** (*Belg.*). Mint-master at Bruges, 16. June 1545 to 18. August 1551.

**DEMAY, MAURICE JEAN AUGUSTIN MARIE** (*French*). Contemporary Sculptor, born at Buzet (Lot-et-Garonne). At the Salon of 1905 he exhibited a Portrait-plaquette of Général Demay, and another of Paul Boca; in 1907, Portrait of M<sup>lle</sup> F.L.\*\*\*; — 1910. Portrait of M<sup>me</sup> P.B.\*\*\*; — 1912. Amélie; — Hélène; — 1914. M<sup>lle</sup> M.; — M. Doigneau, plaquette in bronze.

**DEMBOUR, JEAN** (*French*). Die-engraver, born at Metz in 1774, died on 13. Feb. 1814. He was self trained, and worked for some time with an Engraver of Strassburg. By him is a medal of the Metz Agricultural Society; another of the Victor of Austerlitz failed in the execution, and he was prevented by death from completing a second medal of Napoleon. His son A. Dembour is the inventor of the "Ectypographie métallique" upon which he published a book at Metz in 1835.

BIBLIOGRAPHY. — Thieme, *Allgem. Lexikon der bildenden Künstler*, IX.

**DEMERY, LÉONARD** (*Flem.*). Assayer-general at the Luxemburg Mint, *circ.* 1640.

**DEMETRIADES, K.** (*Greek*). Contemporary Sculptor and Die-engraver, by whom are Patterns for the new coinage of King

Constantine I, 1915. We have had through our hands the 2 and 1 Drachmai, struck in gold and in silver.

**DENISON**, Miss **ETHEL M.** (*Brit.*). Sculptor; exhibited at the Royal Academy 1898 : Portrait-medallion of James Walker, Esq.

**DÉODATE**, **NICOLAS** (*French*). Mint-master at Luxemburg, 1399.

**DEPAULIS**, **ALEXIS JOSEPH** (*B.D.M.*, Vol. I, 1904, p. 557). By him are further : Hospice de St. Michel, Paris, 1826; — 1817. Martin Luther, Anniversary of the Reformation at Paris, Æ 41 mill.; — 1904. St. Louis Exposition, U.S.A., Æ 50 mill.

Dr Bousfield owns a die for the obv. of one of Mudie's medals, Head of Napoleon I with wreath above. This type, without the wreath, was subsequently used by Webb.

This Medallist was born in Paris on 30. August 1792, and died there on 15. Sept. 1867. His daughter presented in 1910 the complete series of her father's medals to the Medal Cabinet of the Bibliothèque Nationale, Paris.

**DEPOLETTI**, **L.** (*Ital.*). The signature L. Depoletti occurs on a medal of Raphael, in conjunction with that of Davilli. On another reverse, only the name **L. DEPOLETTI** is seen.

**DERICK ANTHONIE** (*B.D.M.*, Vol. I, 1904, p. 560). He was one of the Queen's Goldsmiths in the early part of Elizabeth's reign. His address is given as "of the Queen's Arms" in Cheapside (1560-1580). He was Engraver to the Royal Mint in the reigns of Edward VI. and Elizabeth, and the last goldsmith appointed to that important office.

Anthonie is said to have been a native of Harlem, and he may no doubt be identified with the Court goldsmith who organised in 1569 the great Silver Lottery.

In the Inventory of the Count of Sussex are described two richly decorated silver gilt vases by this artist. Cf. Walpole, *Anecd. of Paint.*, ed. Wornum, 1862, p. 137. — *Gaz. des B.A.*, 1877, II, 310, 314.

As Derick is the Christian name, this name should have been indexed under **ANTHONIE**. *Vide supra*, p. 22. Also *Num. Chron.*, 1913, pp. 358-360; *Brit. Num. Journ.*, XI, 155.

**DERIES**, son of **MISERONI q.v.**, Gem-engraver in the service of the Emperor Matthias.

**DESAIDE**, **ALPHONSE** (*B.M.D.*, Vol. I, 1904, p. 562). Additional works : Aisne, Asile de Premontra; beneath bust O. ROTY; at left : **A. DESAIDE. EDIT.**; — Instituts marins, Verneuil; ex. JUILLET 15 1896; R. Beneath device : **A. DESAIDE. EDIT.**

**DES ARTS, AIMÉ** (*Swiss*). Chief-engraver at the Geneva Mint ; appointed on 16. November 1556; died in 1572. He is supposed to have engraved the dies for some of the undated Thalers of the sixteenth century, which display very fine work in high relief. None of his goldsmith's works are known. He was also a member of the Council of the CC. Cf. Brun, *Schweizer. Künstler Lexikon*.

**DESAULLES, GEORGE WILLIAM** (*B.D.M.*, Vol. I, 1904, p. 563). Exhibited at the Royal Academy : 1897. Portrait of a lady and gentleman; medallion, bronze ; — A. W. Cobbold Esq., medallion, bronze ; — Miss M. E. Saunders; medallion, bronze ; — Harvest; design for a medal; silver ; — 1899. Portrait of a lady ; medallion, bronze ; — Another, ditto ; — Walter Langley, Esq., medallion, bronze ; — Three portraits; medallions, silver ; — 1900. Case of medals, silver ; — Horace Seymour, Esq. ; medallion, bronze ; — Impression from the Great Seal ; — 1901, 1902 and 1903. Cases of medals.

**DESBOEUF, ANTOINE** (*B.D.M.*, Vol. I, 1904, p. 564). Born in Paris on 13. October 1793, died at Passy on 12. July 1862. His portrait, painted by H. J. Forestier in 1814, is preserved at the Villa Medici, Rome.

**DESCHAMPS, LÉON JULIEN** (*B.D.M.*, Vol. I, 1904, p. 566). At the Salon of 1905 this artist exhibited: Deputies' Ticket; — Dr Emile Combes; — Ticket of the Municipal Councillors of Paris; — Portrait of M<sup>lle</sup> J. L. Breton; — Le Lys; — Gutenberg Medal; — 1906. Portrait-medallion of a Child; — 1907. Portrait-medallion of Charles William Eliot, president of Harvard University; — M<sup>lle</sup> B\*\*\*; — 1908. Denise Breton; — 1909. Portrait-medallion of Armand Fallières, president of the French Republic; — 1910. Portrait de Bébé, silver; — 1912. Official medal of M. Armand Fallières, President of the French Republic; — Marcelin Berthelot; — Les obsèques nationales de Marcelin Berthelot (in commission for the Government); — Medal of the Municipal Insignia of the city of Paris; — Emile Combes; — Charles William Eliot; — Turenne, as a child; — Au pays d'Armor; — Plaque of the South of France Railway Company; — 1913. La Pensée; silver plaque; — 1914. La Ville de Paris créant l'Ecole du Livre, plaque in silver.

The artist exhibited successfully in Brussels, Rome, and St. Louis.

**DESCHLER, JOACHIM** (*B.D.M.*, Vol. I, 1904, p. 569). By this artist are three Portrait-medals of Georg Tetzl von Kirchensittenbach, 1552 (2 var.) and 1557. A specimen of the later medal is in the British Museum. He is also the author of the delightful medal of Maximilian II and Consort Maria (Domanig, *Erzhauses Oesterreich*, XIV, 101) which Dr Habich describes as "die eleganteste aller deutschen Medaillen".



Th. Hampe, in Thieme's *Allgem. Künstler Lexikon*, IX, p. 117 gives a résumé of all that is now known concerning this artist.

The name also occurs as **TÄSCHLER** or **TESCHLER**.

Deschler married at Nuremberg in 1532, and on 3. May 1537 became a burgher of the city. Between 1533 and 1547 he made a stay in Italy of two years' duration, residing in Venice and later in Rome. His second wife was the widow of the illuminator, Jörg Glockendon. As early as 1543 he was brought to the notice of Archduke Maximilian, the later Emperor Maximilian II. In 1548 he cut in stone the portrait of Archduke Ferdinand (King of the Romans since 1531). Towards the end of the fifties the artist settled in Vienna, where from 1563 he styles himself "pilthauer und conterfatter in stain", and was in receipt of fixed emoluments. His name occurs for the last time on 1. October 1571, and it is surmised that he died towards the end of that year.

A number of works are ascribed to Deschler, amongst others a "Kunststück" of the year 1553, for which Archduke Ferdinand offered 800 Thalers, but very little is really known of the work of the Master between 1546 and 1558. To this period no doubt belong the largest number of his cast medals and Portrait pieces, which are usually signed **ID** (in monogram). A Portrait-medallion, in boxwood dated 1533, of Laz. Spengler, bears the signature **J.T.** Most of the medals were no doubt prepared from models in honeystone. One of these is known of the obv. of the medal of Agnes Marl, 1564, also a double-sided model in wood of the medal of Maximilian and Mary of Burgundy. The 'Deutsche Gesellschaft' in Leipzig has also recently acquired the model in stone of obv., and **R** of the medal of the Nuremberg patrician 'Florenzius Oertel, 1556.

Deschler's medals comprise : Johann Neudörfer, Hieron-Baumgartner, Melchior Schedel, Georg Tetzl, Franz Schleicher, Flor. Oertel, etc. all of Nuremberg; Wolfgang Rechlinger of Augsburg, Melchior Zobel, bishop of Würzburg, Ludwig von Hutten; a number of medals of Austrian Princes, eminent burghers of Vienna, including those of Abraham Sangner and consort, 1563; Sebald Kraus, 1509, Joachim Anschütz and Katharina Petersdorf, 1570.

Consult Dr Hampe's article for an appreciation of Deschler's art.

**DESCHLER** (*B.D.M.*, Vol. I, 1904, p. 569). By the same Engraver probably, is a medal of the XV. International Congress of Hygiene and Demography, Washington, 1912; Journey of the German delegates, signed : **DESCHLER-MÜNCHEN**.

**DESCOMPS, JEAN BERNARD** (*B.D.M.*, Vol. I, 1904, p. 569). Born in 1874; studied for five years at the Toulouse Ecole des Beaux-Arts, and became later a pupil of Falguière in Paris. From 1898

to 1913 he exhibited a number of works of sculpture at the Paris Salon des Artistes français, but has done little medallic work.

**DESFORGES** (*B.D.M.*, Vol. I, 1904, p. 570). I have seen this artist's signature on a series of Portrait-clichés : Louis XVIII. ; — George, Prince Regent of England ; — Portrait-plaquette, uniface and cast, of Frederick the Great ; 57 mill., etc.

**DESGREY, GEORGES ERNEST** (*French*). Contemporary Sculptor and Medallist, born in Paris ; pupil of M. Mercié. At the Paris Salon 1913 he exhibited a number of Portrait-medals : M<sup>lle</sup> X\*\*\* ; — M. Jacques H\*\*\* ; — M<sup>me</sup> L.R\*\*\* ; — M<sup>me</sup> D\*\*\* ; — Mater Dolorosa ; — Salomé.

**DESNOYERS, PIERRE HUBERT** (*B.D.M.*, Vol. I, 1904, p. 570). Born at Caen in 1767 ; exhibited at the Paris Salon from 1814 to 1834.

**DESOCHES** (*French*). Modeller at the Fürstenberg Porcelain Manufactory, 1769-74 ; pupil of P.P. Mignot. He copied principally from foreign models. Cf. Chr. Scherer, *Das Fürstenberger Porzellan* (1909), p. 93, 104 sqq.

**DESPREZ, JEAN** (*Belg.*). Mint-master at Ghent, in conjunction with Simon de St. Genoïs, 1422, and with Jean Gobelet, 1427.

**DESROTOIS** (*French*). Modeller in wax, residing in Paris, second half of the seventeenth century. He refused in 1686 permission to reproduce his wax works, fruit, human figures, and representations, such as the Wedding feast in Cana, and Village Wedding. Cf. U. Thieme, *Allg. Künstlerlex.*, IX, 150.

**DESTOUCHES, CAJETAN** (*B.D.M.*, Vol. I, 1904, p. 571). Born in 1769, died in Munich on 22. February 1833. He was Engraver at the Munich Mint and was pensioned off in 1804. My statement that he was working from 1784 to 1807 requires modification. His productions are signed **CD**, **D** or **C D F**, and include : for Prince Elector Charles Theodore of Bavaria, Double Conventionsthaler 1790 and 1792, Vicariats medal 1792, Double Ducats 1792, Ducats 1790 and 1792, two medals on the Ruler's second marriage (1795, and undated), Military Reward medal, two medals of the Prince Elector and his first wife, and one of him with his second wife. For the Prince Bishop of Eichstätt, Joseph Count von Stubenberg he cut dies for a Conventionsthaler 1796, and a Half conventionsthaler. Under Prince Elector Max Joseph IV. he prepared a Conventions-thaler 1799, a Medal on the Building of the Hofgarten Military Barracks 1801, and a Prize medal of the Academy.

Destouches' earlier works exhibit all the characteristics of the

Rococo period, whereas in his later productions he appears to have assimilated fully the Empire style.

BIBLIOGRAPHY. — Stöcklein, in U. Thieme, *Allgem. Künstlerlex.*, IX, 154.

**DESVIGNES, LOUIS** (*French*). Contemporary Sculptor, born at Creusot; pupil of Raoul Vernet, Henri Dubois and P. Auban. At the Salon of 1907 he exhibited several medals: Inspiration; — Sancta Caecilia; — Gloria; — Paladin; — Various Portraits; — 1908. Seven Plaquettes and Medallions; — 1909. Charity; — Eros and Psyche; — Harmony; — Agricultural Medal; — Muse; — Pleureuse; — Sylphe; — Danseuse; — The Dreamer; — The Reader; — Portraits; — Faun playing the flute; — Brittany girl; — Spanish girl; — Old shepherd; — 1910. Frame containing various Medallions and Plaquettes: Monks and a Portrait; — 1912. M<sup>me</sup> Desvignes; — 1913. Orpheus medal; — 1914. A frame of Medals and Plaquettes; — Aux morts; — Va Fils, etc.

**DETWEILER, Dr PETER** (*Germ.*). The famous Director of the Falkenstein Sanatorium for Tuberculosis is the author of a self portrait surrounded by dragons, etc. This plaque, which is in Dr F. P. Weber's collection, is of very curious execution.

**DEVAMBEZ, J. LEIPOLD** (*Port.*). Contemporary Medallist, by whom is a medal which I have seen of the International Exhibition of Photography at Porto, 1886.

**DEVAULX, ALEXANDRE HENRI** (*B.D.M.*, Vol. I, 1904, p. 572). This artist exhibited at the Paris Salon 1914 five Portrait-plaquettes: Petit Jean; — Yvonne; — V. Peter; — M. F\*\*\*; — M<sup>me</sup> F\*\*\*.

**DEVEAUX, E.** (*Belgian*). Designed the reverse of a medal commemorative of the Jubilee of the Separation of Belgium from Holland, 1830-1880.

**DE VEAUX, JOHN** (*Irish*). Seal-engraver and Wax Modeller; flourished 1821-1836. "Born about 1796, he was a pupil of George Brown, the seal-engraver, with whom he became a partner, and to whose business he succeeded. The seal of Nathaniel Alexandr, Bishop of Meath, was engraved by "Brown and De Veaux" in 1823. From Brown's address, 3 Fownes Street, he exhibited in 1821 a "Head of Sappho, engraved on a cornelian". In 1830 his name appears as Seal and Gem-engraver to His Majesty, and in 1831 as "Crest engraver to the Lord Lieutenant and the Duke of Sussex". He spent some time in London executing orders. His name does not appear after 1836. In the British Museum is a wax medallion of Blucher by him; and in the Dublin Museum are a plaster medallion of the Duke of York, and one of a man unnamed. A portrait of

Sir Robert Peel, engraved on a gem, after Chantrey, was reproduced in anaglyptograph by Freebairn." (Strickland, *Dictionary of Irish Artists*, p. 276).

**DEVENET, CLAUDE MARIE** (*B.D.M.*, Vol. I, 1904, p. 573). Born at Uchizy near Tournus on 28. October 1851. Exhibited at the Paris Salon de la Société des Artistes français from 1879 to 1905.

**DEVIGNE-HART** (*B.D.M.*, Vol. I, 1904, p. 574). Mr. Eidlitz has kindly brought to my notice another medal published by this artist, that of Arthur Barclay, 1891, Æ 76 mill.

**DEVREESE, GODEFROID** (*B.D.M.*, Vol. I, 1904, p. 574; VI, 315). Consult also F. Alvin, in U. Thieme's, *Allgem. Künstlerlex.*, IX, 193.

Further works by this artist: Portrait of M<sup>lle</sup> Georgette G\*\*\*; plaquette, 70 × 48 mill. (Fonson & C<sup>o</sup>); — H. M. Queen Elizabeth of Roumania, on her 70<sup>th</sup> birthday, 1913; dedicated by H.E.T.G. Djuvara, minister plenipotentiary of Roumania at Brussels; plaquette, 82 × 55 mill.; — Badge of the Third International Artistic Congress, held at Ghent in July 1913; 29 mill.; — H. R. H. Princess Marie José; sold for the benefit of the "Consultations de Nourrissons" at Brussels; 19 mill.; — Commemorative medal of the manifestation organised in honour of M. Auguste Godeaux by the Industrial School of Morlanwelz, on the occasion of the 30<sup>th</sup> anniversary of his nomination to the direction of that establishment; 58 mill. (Fonson & Co); — Portrait-plaquette of M. E. Brauen, on the 30<sup>th</sup> anniversary of the foundation of the Lever Bros. Co. at Forest-lez-Bruxelles; 79 × 52 mill. (Fonson & Co); — Plaquette of the Universal and International Exhibition at Ghent, 1913; 69 × 71 mill. (Fonson & Co, and A. Michaux); — Award Plaquette of the Salon International de la Médaille at the Ghent Exhibition, 1913; 69 × 71 mill. (Fonson & Co); — Plaquette on the Third centenary of the 'Chef-Confrérie royale et chevalière de Saint-Michel' at Ghent, 1913 (Fonson & Co); — Plaquette to commemorate the manifestation in honour of M. A. Hubert, 1913; — Mimine, 1906; Æ 30 × 38 mill.; — Salomé, 1910; Æ 44 × 93 mill.; — Medal of the Société Hollandaise-Belge "Primitive Art", 1903; Æ 60 × 51 mill.; — Confrérie Royale et Chevalerie de St. Michel at Ghent, 1913; Æ 85 × 42 mill.; — Rene Stevens, galvano; Æ 143 × 92 mill.; — Princess Marie José, galvano; Æ 100 mill., etc.

**DE WYSS, D.** (*B.D.M.*, Vol. I, 1904, p. 578). By this Engraver is also a Dutch medal, of 1917, struck to commemorate the Reformation; Æ 48 mill.; signed **DE WYS**.

**DEXAMENOS** (*B. D. M.*, Vol. I, 1904, p. 578). "Of the artists of the best period", says Duffield Osborne, *Engraved Gems*, p. 59, "we find several certain and probable names, but the one pre-eminent, both in merit and in the number of authentic signed works extant, is that of Dexamenos, the Chian, who probably worked at Athens between 450 and 400 B.C. We have four gems that can be attributed to him. The first of these, a chalcedony scaraboid of light brownish tone with a milled border which bears the signature **ΔΕΞΑΜΕΝΟΣ**, in the lower left hand corner, represents a lady at her toilet with a slave before her holding up a mirror and with a garland in her hand. Owing to the form of the letters, and the broad breast, narrow hips and treatment of the hair, all showing connection with the severe style, Furtwängler dates it about 450 to 440 B.C. Above is the name **ΜΙΚΗΣ**, the genitive of Mika, a woman, who was doubtless the owner, and who evidently chose for her signet device this picture of herself in a familiar pose, though it is not probable that any accurate portraiture was attempted. The gem is interesting as showing the need and use of signets by women, perhaps as a careful housewife to guard her goods against pilfering slaves, perhaps as a wealthy hetaira who indulged in business ventures.

"The second, a scaraboid of yellow jasper sprinkled with red, has a similar signature in the upper left hand corner. It also has a milled border and is a picture of a crane standing on one foot and preening its wing. Under the raised foot is a grasshopper, and the design and workmanship are very beautiful. The third, the famous flying crane, is a bluish, somewhat clouded chalcedony scaraboid. The border is a single line, and the gem, which was found at Kertch in the Crimea, and is now one of the chief treasures of the Russian Imperial Cabinet, bears the full legend, **ΔΕΞΑΜΕΝΟΣ ΕΠΟΙΕ ΧΙΟΣ** (Dexamenos the Chian made), in two horizontal lines at the bottom of the stone. In the fourth gem, a yellow and red chalcedony scaraboid, also with the simple line border, and **ΔΕΞΑΜΕΝΟΣ ΕΠΟΙΕ** in two lines at the top, Furtwängler thinks the artist reached the summit of his excellence, an opinion that is by no means unanimous among critics. It is said to have been found in a grave at Athens and is evidently the portrait of some eminent Athenian. Evans dates it about 450 B.C. and hazards the chance that it may be Kimon, but Furtwängler disputes this on the score of its not agreeing with Plutarch's description of him and also because he places the date later, between 430 and 420 B.C. King calls it the artist's own portrait which is, of course, pure guess work. Incidentally I may add that the signature has been doubted, though I think unjustifiably."

Cf. Pernice, in U. Thieme, *Allgem. Künstlerlex.*, IX, 196.

**D. F.** These initials occur on a Medal of the “Société helvétique de bienfaisance à Paris”, 1821.

**DICK, DAVID** (*Swiss*). Gunsmith, born at Berne on 6. June 1650, died there 8. March 1729. The largest, if not also the finest gold coins of Berne, the 10 and 12 Ducat pieces are signed **D.** Dick was not a Die-engraver, but made use of punches by Gabriel Le Clerc, Hans Georg Burkhardt and others to prepare his own dies, which he notwithstanding signed with his own monogram. Among coins thus executed are the 10 and 12 Ducat pieces of 1681 (Lohner 30), 16 thaler of 1681 (Haller 769); Psalmenpfennig' of 80 Kreutzer, and other scholastic medals of the value of 30, 20 and 10 Kreutzer.

BIBLIOGRAPHY. — Fluri, *Bern. Schulpfennige*, p. 53. — Ibid., *Schw. Künstlerlexikon, Suppl.*, p. 121.

**DICK, DOROTHY J.** (*Brit.*). Contemporary Sculptor and Medallist, who exhibited at the Royal Academy 1911 three fine Reliefs in bronze: A Dutch boy; — An old Dutch farmwife; — A Dutch girl.

**DIEGES** and **CLUST** (*Amer.*). Issuers of a medal of the Anna Oltendorfer Dispensary, New York, 1907.

**DIEMAR, EMANUEL MATHIAS** (*Germ.*). Metal worker, Engraver, and Modeller in wax, born in 1720 at Berlin, resided for a considerable time in Paris and London. He modelled a bust of Garrick in wax, and exhibited from 1768 to 1790 at the Society of Artists.

BIBLIOGRAPHY. — U. Thieme, *Allgem. Künstlerlex.*, IX, 234.

**DIES, JOHANNES (GIOVANNI)** (*B.D.M.*, Vol. I, 1904, p. 587). Gem-engraver, born in Rome on 29. August 1796, died there on 10. August 1839; son of the painter and line-engraver Albert Christ.D., worked for Prince Poniatowski in conjunction with Ginganelli and Odelli at Florence. A signed cameo, Head of Jupiter, was in the possession of Baron von Koller in Baden near Vienna. His tomb is in San Carlo al Corso in Rome.

BIBLIOGRAPHY. — U. Thieme, *Allgem. Künstlerlex.*, IX, 249.

**DIETELBACH, GOTTLÖB AUGUST** (*B.D.M.*, Vol. I, 1904, p. 587). Medallist and Court-engraver at Stuttgart, born 11. May 1806 at Stetten in Remstal, died 9. May 1890 at Stuttgart. He was apprenticed to his father, and studied also at Esslingen. At the age of 21 he received an appointment at the Mint of Berne. There he cut, amongst other works, the Lion of Lucerne for a medal. In 1829 he settled at Munich, where he filled the office of Mint-medallist for four years. In 1835 he returned to Stetten, and in 1842 he was called to Stuttgart to work for the Royal Mint there. For a Kronenthaler with an allegorical group he obtained the first Prize among six medallists.

About 1830 he was working under Voigt at Munich.

By him is a Memorial medal of Max Joseph I. of Bavaria, 1830.

**DIETHERR, CHRISTOPH** (*Germ.*). Son of Jörg D. junior, and his successor as Mint-master at Nuremberg, 1545 to 1583, when he caused his son Paulus to join him (b. 1556). Both were relieved from their office in 1585 for having been implicated in the coining of spurious goldgulden, and entered the service of Archduke Maximilian of Austria, Grand Master of the Teutonic Order. In 1590 we find Christoph D. again in office at Nuremberg and in 1594, Paul D. is mentioned as Mint-master, which post he retained until his death on 11. December 1610. Consult Th. Hampe, in U. Thieme's, *Allgem. Künstlerlex.*, IX, 255 a. e.

**DIETHERR, JÖRG** (*Germ.*). Senior and Junior, Mint-masters at Nuremberg, first in conjunction from 1517 to 1527, and the second, alone, from 1527 to 1545.

**DIETRICH, CHRISTOPH** (*Austr.*). Mint-engraver at Kremnitz, 1685-1699.

**DIETRICH, HANS** (*Austr.*). Contemporary Engraver, whose signature occurs on a rectangular Badge of the 5<sup>th</sup> K. u. K. Landesgendarmerie Kommando No. 5, 1914-1917; 36 × 28 mill.

**DIETRICH, HIERONYMUS** (*Austr.*). Goldsmith and Mint-engraver at Schlagenwald, 1550.

**DIETRICUS**. Mint-master or Moneyer at Basle, *circ.* 1237 (*Dietricus monetarius*).

**DIETSCH, C. PERCIVAL** (*Amer.*). Contemporary Sculptor and Medallist, born in New York, 1882, in which city his early art education was acquired. In 1905 he was awarded the Rinchart prize in sculpture, after which he spent several years in the American Academy in Rome. He then lived for a time in Paris and went back to New York in 1909.

Some of his works, executed at the American Academy in Rome, were on exhibition at the Architectural League in the Fine Arts Building in New York City, and at the International Medallic Exhibition, New-York, March 1910, he showed a Plaquette dedicated "Alla Principessa Barclay de Tolly".

**DIETZEL, HANS JAKOB** (*B. D. M.*, Vol. I, 1904, p. 588). Became a burgher of Nuremberg on 26. February 1712. His counters include Czar Peter II and Czarina Anne Iwanowna (signed : I. I. D. RE. PF.).

**DIEU, L. R. DE** (*French*). Contemporary Sculptor and Medallist of Paris, by whom is a medal executed in 1906 in commission for the *Société française des Amis de la médaille*, representing Youth; obv. Young man seated, nude, on rocks, contemplating the rising sun; R. LA JOIE DE VIVRE Youth and girl embracing each other. *Vide LAMOURDEDIEU infra*.

**DIEUDONNÉ, JACQUES AUGUSTIN** (*B.D.M.*, Vol. I, 1904, p. 589). Born in Paris on 17. May 1795, died there on 2. March 1873.

Some of his works of sculpture are mentioned in Thieme's *Allgem. Künstlerlex.*, IX, 278.

**DIMENCHE, GUYOT** (*French*). Mint-master at Amiens, appointed for ten years in 1498.

**DINELLI, RAFAEL** (*B.D.M.*, Vol. I, 1904, p. 590). Was still living in 1904. Known for his Portrait-cameos, in the style of Luigi Isler's.

**DIOSCORIDES** (*B.D.M.*, Vol. I, 1904, p. 591). "Foremost among the gem-cutters of the Augustan age stands Dioskourides", says Duffield Osborne, *Engraved Gems*, p. 121, "who cut the portrait of Augustus himself. This gem has remained undiscovered though Reinach claims that a head of the Emperor on a carnelian is the work of this master as, also, an amethyst portrait of Maecenas. We have certainly, however, several others: a Diomedes, signed, **ΔΙΟΚΚΟΥΡΙΑΔΟΥ**, two Hermes, a beautiful female head and a portrait bust of Demosthenes. On all of these the signature is the same with the exception of variations in the style of lettering, particularly on one of the Hermes (**ΔΙΟΚΙ : ΟΥΙ·ΙΔΟΥ**). Dioskourides cannot be said to have been an originator of ideas, as, in fact, very few if any of his contemporaries. He was a tasteful classicist, borrowing his subjects from the best examples of an older art but treating them in his own way. He seems to have come to Rome from Aigeai in Cilicia with his three sons, Eutyches, Hyllos, and Herophilos, all of whom followed his craft and have left us examples of their work."

Dalton, in his *Catalogue of Engraved Gems of the Post-classical Periods*, describes several gems of the Brit. Mus. Collection which are inscribed with the name of this artist, but which belong to the eighteenth century: Onyx: head of Jupiter, with wreath of oak-leaves (**ΔΙΟΚΚΟΥΡΙΑΔΟΥ**); — Sard: Mercury standing to r. and looking to front, holds caduceus and head of Argus (two varieties; nos 614 and 615 of Cat.; both signed as last); — Sard: Youthful giant with serpent-legs looking up and defending himself with his l. arm, round which a lion's skin is wrapped (**ΔΙΟΚ**); — Sard: Boar



descending from rocks and attacked by a dog (**ΔΙΟΚΚΟΒΡΙΑΔΟΥ**); — Jasper : Beardless Head of an elderly man to l. ; — Sard : Bust of a young Woman, head half-turned to r. (**ΔΙΟΚΚΟΒΡΙΑΔΟΥ**), etc.

**DIONYS, ALBERTO** (*Germ.*). Mint-master at Glückstadt, 1620-1627.

**D. I. P. F.** These initials occur on a medal of the Church and King Club of Manchester, 1790.

**DITZEL, A.** (*Germ.*). Contemporary Die-sinker at Kiel, whose signature occurs on a medal for Merit, of the Society of Veterans, on behalf on the Institutions for Widows and Orphans.

**DOBRIL** (*Hung.*). Contemporary Sculptor, and Author of a medal on the Relief of Przemyśl, 1914-1915; iron, 40 mill.

**DOBROCHOTOFF** (*Russ.*). Gem-engraver of the first half of the nineteenth century; a contemporary of A. Isaakoff, and Kraiuchin.

**DOBSON, H. R.** (*Brit.*). Medallist; exhibited at the Royal Academy 1834 a medallion portrait of a young Lady.

**DOCKLER, DANIEL SIEGMUND**, Senior (*B.D.M.*, Vol. I, 1904, p. 596). Mint-engraver at Nuremberg, and Medallist; was still living in 1688. He is best known as the Die-engraver of the 'Rathaus-taler' with the closed gates, which he cut for the Mint-master Georg Friedrich Nürnberger, after the dies by P. H. Müller, showing the Townhall with open gates, had been flawed.

BIBLIOGRAPHY. — U. Thieme, *Allgem. Künstlerlex.*, IX, 357.

**DOCKLER, (DANIEL ?), SIEGMUND** Junior (*B.D.M.*, Vol. I, 1904, p. 596). Goldsmith, Die-engraver, and Medallist; died in 1753. Cf. U. Thieme, *Allg. Künstlerlex.*, IX, 357.

**DOCTEUR, CHARLES** (*French*). Director of the Mint at Bayonne, 1836-37.

**DODDINGTON** (*Brit.*). Gem-engraver of the latter end of the eighteenth century, worked for Tassie.

**DOELL, JOHANN VEIT** (*B.D.M.*, Vol. I, 1904, p. 597). Engraver of arms, Medallist, and Gem-engraver, born on 2. February 1750 at Suhl (Thüringen), died there on 15. October 1835. He was self taught, but in 1785 he made a short stay at his uncle's, the gem-engraver Klette of Dresden. Besides preparing dies for medals of all kinds, he cut a large number of gems, including representations of the Pantheon, Antinoüs, Hebe, Asklepios, etc., and seals.

Döll contributed a paper, "*Einige Gedanken über die Kunst des Steinschneidens*" to "Meusel's Museum für Künstler und Kunstliebhaber", XIII (1791).

By this Engraver is also a medal of 1821, Church Union at Heidelberg,  $\text{R}$  28 mill.

BIBLIOGRAPHY. — U. Thieme, *Allgem. Künstlerlex.*, IX, 365.

**DOELL, KARL WILHELM** (*B.D.M.*, Vol. I, 1904, p. 598). By this Medallist are further : Commemorative medal of the Tercenary of the Reformation at Worms, 1817; — Gold Civil Medal of Merit of Grand Duke Ludwig of Baden; — Commemorative medal of Gustavus Adolphus, 1832; — Commemorative medal of the first Bavarian Duke Tassilo, etc.

K.W. Doell, was born on 19. May 1787, and died at Karlsruhe on 31. March 1848. He prepared the dies for the coins issued at the Mint of Mannheim, 1813-1828, and was Mint-master at Karlsruhe from 1828 to 1848.

**DOELLINGER, HANS** (*B.D.M.*, Vol. I, 1904, p. 599). Not Dollinger.

**DOENRAEDT, GUILLAUME VAN** (*Flem.*). Mint-engraver at Maestricht, 1574-1579.

**DOISY, CHARLES JOSEPH VICTOR** (*French*). Contemporary Sculptor, born at Lisieux (Calvados); pupil of Doisnard and Henri Dubois. At the Paris Salon (*Soc. des Art. fr.*) 1907, he exhibited three Portraits and a Medal : Jean Level; — Suzanne Level; — M<sup>lle</sup> Doisy; — République; — 1908 and 1909. Frames of Medals and Plaquettes; — 1910. Six Plaquettes and Medals : Vieille femme bretonne; — Saint Hubert; — Vierge en prière; — Le Fil de la Vierge; — M<sup>me</sup> L\*\*\*; — Portrait-plaquette of G. Lechevallier-Chevignard; — 1912. Six Portraits; — 1914. A frame of 20 Medals, Plaquettes, Portraits and Galvanos, etc.

**DOLCE** (or **DOLCI**) (*B.D.M.*, Vol. I, 1904, p. 597). A family of Gem-engravers in Rome, eighteenth and nineteenth centuries. It descended from Faustina Dehn, daughter of Christian Dehn, who married on 24. June 1764 a papal official Francesco Dolce. Dehn, who had been for many years a servant in the employ of Baron Stosch, had formed a collection of sulphur casts of antique gems, in which the Dolce couple started dealing. Their sons and nephews then took to gem-engraving. Foremost among these Engravers was **FEDERICO D.**, born 1. June 1766, died 30. January 1849, who published in 1790 a “Descrizione storica di 200 gemme antiche”; next to him, his brother, **VINCENZO**, born 23. December 1770; **GASPARO**, born 15. February 1772, and **ALESSANDRO**, who was still practising in the middle years of the nineteenth century as a Shell cameo Engraver in the Via Condotti.

BIBLIOGRAPHY. — U. Thieme, *Allgem. Künstlerlex.*, IX, 389.

**DOLET, PIERRE** (*Belg.*). Mint-master at Namur, 24. December 1578 to 20. October 1589; also at Luxemburg, 1577-78.

**DOLLIN, J.** (*B.D.M.*, Vol. I, 1904, p. 598). Further works by this artist : 1690. Battle of Fleurus; — 1725. Marriage of Louis XV (signed **DO**), etc.

**DOMANÖCK, ANTON MATHIAS JOSEPH** (*B.D.M.*, Vol. I, 1904, p. 600). Pupil of Rafael Donner. Dr F.P. Weber owned a Portrait-medallion by him, dated 1740. Amongst his other works are : Medal with Vulcan, Venus and the Cyclopes; — Portrait of Joseph II. in Roman toga; — Plaquette on the Widowhood of Elizabeth Christina; — Large medal of Francis I., Maria Theresia and their four sons; — Count Wratislaw; — The Imperial Family, signed *A. Domanöck f.* (in Dr Stanley Bousfield's Collection), etc.

Domanöck was born on 21. April 1713 in Vienna, and died there on 7. March 1779. After travelling for some years in France, Germany, Spain and England, D. became in 1747 a member of the Academy of Painting of Vienna, 1767 Director of the newly founded "Erzverschneideschule", which was attached to the Academy in 1772.

The artist, who was also a Goldsmith and Silver chaser was entrusted with important orders of plate for the Court, and especially Empress Maria Theresia, etc.

Consult U. Thieme, *Allgem. Künstlerlex.*, IX, 397.

**DOMARD, JOSEPH FRANÇOIS** (*B.D.M.*, Vol. I, 1904, p. 600). Born in Paris, 12. February 1792, died there on 29. January 1858. Additional medals : Volta, Concours, &c., 1858; beneath bust of Napoleon III. : **DOMARD F.**; — Pierre Mignard, 1817 (Galerie Métallique); — 1828. Barnabé Brisson, Æ 52 mill., etc.

**DOMEIN, G. MYONET** dit (*French*). Mint-master at Grenoble, 1490-1502 : letter G.

**DOMENICO DEI CAMMEI** (*B.D.M.*, Vol. I, 1904, p. 602). His best surviving work is the cameo portrait of Lodovico il Moro, now in the Uffizi at Florence. Another cameo, a charming portrait of the young Giangaleazzo Maria Sforza, may also be conjecturally ascribed to him, as well as another of Lorenzo de' Medici, and a Sacrifice, both in the Uffizi (Vasari-Milanesi, V, p. 369). Cf. O. Dalton, *Cat. of the Engraved Gems of the post-classical periods*, 1915, XXXIII).

**DOMENICO DI POLO** (*B.D.M.*, Vol. I, 1904, p. 602). Was a pupil of Giovanni delle Corniole. His three principal works are a head of Hercules in intaglio in the Uffizi, at Florence, an intaglio

portrait of Alessandro de' Medici in the Cabinet des Médailles, and the intaglio on emerald of Hercules standing with club and lion's skin, used as a signet by Alessandro and Cosmo I, and now in the Bargello (cf. Dalton, *op. cit.*, XLI).

**DOMENIG, MAX** (*Austr.*). Contemporary Sculptor of Vienna, by whom is a Centenary medal of the Victory of Hermagor, 1913 (struck at Gebrüder Schneider's works).

**DOMINAL, J.** (*Germ.*). Die-sinker at Augsburg; he has cut since 1888 many of the dies for the Drentwett Mint.

**DOMINIQUE, JOSSE** (*French*). Mint-master at Saint-Pourçain; 1535 : a pansy; 1536 : letter G.

**DONADIO (DONNADIO), ANGELO** (*B.D.M.*, Vol. I, 1904, p. 604). By this Medallist are further; Joseph Louis Lagrange (1736-1813), 4 varieties; — Vernazzo; — Cherubini; — Camoens, 1819; — Ennio Quirinio Visconti (Galerie Métallique), etc.

This artist's works are praised for their fine execution. In a letter to Bérard 1818 he mentions some of his productions.

Cf. U. Thieme, *Allgem. Künstlerlex.*, IX, 418.

**DONINO DA BORGIO SAN DONNINO** (near Parma). Known as *Donino da Parma* (*Ital.*). Goldsmith and Gem-engraver; pupil of Caradosso (1452-1526/7); still living in 1529.

**DONNER**. Several members of this family practised the art of medal-engraving.

**PETER DONNER**  
Carpenter at Esslingen

**GEORG RAPHAEL**  
b. 1693 † 1741.

**MATTHÄUS**  
b. 1704; † 1756.

**SEBASTIAN**  
b. 1707; † 1763

|  
**IGNAZ**  
b. 1752; † 1803 or 4.

**DONNER, GEORG RAPHAEL** (*B.D.M.*, Vol. I, 1904, p. 606). Sculptor and Medallist, born at Esslingen, 24. May 1693, died in Vienna, 15. February 1741.

U. Thieme's *Allgem. Künstlerlexikon*, IX, 449-452 gives a full account of this artist's manifold activity.

**DONNER, IGNAZ** (*B.D.M.*, Vol. I, 1904, p. 607). Born 1752 at Kremnitz, died in Vienna on 19. Sept. 1803 (according to Meusel), but 24. December 1804 (after Kat. d. Münz. u. Med. Stempelsammlung Wien). Son of Sebastian D., Chief-engraver in 1797.

Besides the medals I have mentioned before Thieme's *Allgem. Künstlerlex.*, IX, 448 gives the following : Prince Bishop Franz von Gurk 1784; — The Sonnenfels Orphanage 1797, etc.

**DONNER, MATTHAEUS** (*B.D.M.*, Vol. I, 1904, p. 607). Sculptor and Medallist, born at Esslingen (Lower Austria) on 29. August 1704, died in Vienna on 26. August 1756. Son of Peter D. and younger brother of Raphael D., under whom he was first apprenticed. In 1726 he entered the Vienna Academy and became a pupil of Benedikt Richter, the Swedish Mint-engraver, 1729-1731. In 1745 he was appointed Director of the 'Graveurakademie', and 1749, Chief-engraver at the Mint. He married in 1734 Anne Maria Wirth, daughter of the Viennese goldsmith Friedr. Wirth, and after her death in 1752, Maria Franziska Weilhamerin, 1753, who survived him, and afterwards married one of his pupils, Anton Moll.

For further information and bibliographical sources, consult U. Thieme, *Allgem. Künstlerlex.*, IX, 448.

**DONNER, SEBASTIAN ANTON** (*Austr.*). Mint-engraver at Hall and Kremnitz (1751), b. at Esslingen 19. January 1707; died Oct. 1763. Son of Peter D. and youngest brother of Raphaël and Matthäus D.

**DONZELLI** (*Ital.*). Contemporary Die-sinker of Milan, who engraved in 1890 a Portrait-medal of Garibaldi, commemorating the Inauguration of his Monument at Vercelli, 1890. It was edited by Cav. Giulio Sambon.

**DOPPET, BENOIT** (*French*). Mint-master at Gex, 1568.

**DORNSTRAUCH, RUDOLF** (*B.D.M.*, Vol. I, 1904, p. 610). Mint-master at Celle, 1673-1680, 1685-1686; mint-mark : **R. D.**

**DORRWALDT, HANS GEORG** (*Germ.*). Mint-master at Ortenberg, 1622-23.

**DORSCH** (*B.D.M.*, Vol. I, 1904, p. 611). A Nuremberg family of Gem- and Seal-engravers and Medallists, of the seventeenth and eighteenth centuries. The foremost member was **CHRISTOPH D.**, born 10. July 1676, died 17. October 1732; son of the armorial-engraver **ERHARD D.** After having followed various trades, he took to gem-engraving in which art he became very proficient. He cut a large series of intaglios with portraits of the Popes (according to Keyssler 238, in cornelian), Roman Emperors, Kings of France, Spain and Portugal, Doges of Venice and other celebrities, representations of classical subjects, gods, hieroglyphics, etc. He engraved

dies also for medals, among which are Joh. Jak. Baier 1723; — Dr Joh. Heinr. Schulze of Halle; — Dr Gottfried Thomasius, etc.

There is a Portrait-medal of the artist by Vestner, 1729, Æ 48 mill.

His father **ERHARD D.**, born 16. December 1649, died 12. January 1712, was also a very clever Gem-engraver.

Of Christoph Dorsch's children, **PAUL CHRISTOPH D.** attained some notoriety, but the latter's sister, **SUSANNA MARIA D.**, born 1701, died 1765, who in 1738 married the painter Johann Justin Preissler, is said to have surpassed both her father and brother in excellence of her work.

There is a Portrait-medal of her by A.R. Werner, 1744.

BIBLIOGRAPHY. — U. Thieme, *Allgem. Künstlerlexikon*, IX, 488.

**DORSMAN, PAULUS** (*Dutch*). Mint-master at Batavia, 1747-1750.

**DOUBLE, CLAUDE** (*French*). Mint-master at Dijon, 1553: crescents superposed.

**DOUBLE, FRÉDÉRIC AUGUSTE MARIE LE** (*B.D.M.*, Vol. I, 1904, 612; III, 367). Born at Gregy (Seine-et-Marne), 23. June 1852.

**DOUBLEDAY, J.** (*B.D.M.*, Vol. I, 1904, 612). Was in business at 5, Hyde Street, New Oxford Street, London, W.C., and afterwards at 32, Little Russell Street, Museum Street, London, W.C.

**DOUGHERTY, LOUIS** (*Amer.*). Contemporary Sculptor and Medalist, born in Philadelphia, 1874. Studied under Charles Grafly, C. E. Dallin and J. J. Boyle at the Pennsylvania Academy of Fine Arts and at the Drexel Institute. At the Drexel Institute, where his principal work was carried on under Mr. Grafly, he was debarred from all prizes, or, in other words, made hors concours, having won all individual prizes and the Francis Drexel Paul Prize. Has exhibited sculpture at the Academy of Fine Arts in 1908 and 1909. At the International Medallic Exhibition, New York. 1910, he showed a Plaque "Feather-stitching".

**DOULLINS, JEAN** (*French*). Mint-master at Bayonne, 1605-1618.

**DOUMENC, EUGÈNE BAPTISTE** (*Swiss*). Contemporary Sculptor and Medallist; born at Geneva, pupil of Jerdelet, Salmson and Huguet. At the Salon of 1906 he exhibited two Plaquettes: Jeune fille au faune; — A travers bois; — 1909. Portrait of M. F. E\*\*\*; — Return of Spring; — Portrait of M. G. H\*\*\*; — 1910. Four Plaquettes: Paulette; — Jeune fille à la source; — M. G. Hantz; — 1912. Four bronze Plaquettes: A la gloire de l'Aviation; —

Souvenir; — Portrait of M. F. F\*\*\*; — Le Prédestiné; — Plaquette in bronze, with portrait; — 1914. Portrait-plaquette of M<sup>lle</sup> Germaine L\*\*\*, etc.

**DOWLER** (*Brit.*). A Birmingham Die-sinker, whose signature I have noticed on a fine large medal on the Opening of the Crystal Palace, 1853 (75 mill.).

**DOYLE-JONES, F. W.** (*Brit.*). Contemporary Sculptor and Medalist, by whom is a Portrait-plaquette of Khande Rao Gaekwar of Baroda 1857-1871, one of a set of nine Plaquettes of Rulers of Baroda, issued under the direction of Mr. M. H. Spielmann.

**DRAB, BLASIUS** (*B. D. M.*, Vol. I, 1904, p. 613). Mint-engraver at Kuttensburg; died before 1502.

**DRENTWETT, GOTTFRIED** (*B. D. M.*, Vol. I, 1904, p. 614). Born 14. November 1817, Engraver and Medallist, founded in 1842 a private Mint at Augsburg for which he cut many dies; died 2. May 1871.

His son **CARL DRENTWETT**, born 9. April 1848, died 24. March 1876; obtained the First Prize from the Fine Arts Academy of Vienna, 1866, for a female portrait. He became Director in 1869 of his father's firm, which he styled "**C. DRENTWETT'SCHE PRÄGEANSTALT**", which he sold in 1877 to the present owner, the lithographer **HEINRICH SCHMIDT**.

To the end of 1887 Professor **MARTIN SEBALD** of Augsburg collaborated with the firm as Modeller.

I have named the firm **SEBALD DRENTWETT** in error.

Two varieties of a medal of Richard Wagner, rev. Opera House at Bayreuth, bear this firm's name.

By Drentwett are further: Tenth Federal Rifle Meeting at Berlin, 1890; — William II.'s journey to Palestine, 1898; — 90<sup>th</sup> Birthday of Moltke, 1890; — Memorial medal of Moltke, 1891; — Various medals of William I., Frederick William Crown Prince of Prussia, Victories over the French, Prince Bismarck, etc.; — Series of Medals commemorating German Successes and Generals in the European War 1914/18, comprising: The German Emperor's State Speech in the Reichstag on 4. August 1914; — Alliance of the Austrian and German Emperors in the World War, 1914; — Germany allied with Austria and Turkey; — Prince Rupprecht of Bavaria; — Field Marshal von Hindenburg (several varieties); — Taking of Antwerp, 9. Oct. 1914; — Commemorative Thaler of the Reichstag Speech of 4. August 1914; — Alliance of Austria and Germany, 1914;  $\mathcal{R}$ , 33 mill.; — Triple Alliance of Germany, Austria and Turkey; — Rupprecht, Crown Prince of Bavaria;  $\mathcal{A}$  90 mill. (several varieties);

— General Field Marshal von Hindenburg, 1914, 1915 (various medals commemorating his Victories); — Taking of Warsaw, 5. August 1915, etc.

**DRESSLER, ADA** (*Brit.*). Contemporary Sculptor and Medallist; exhibited a Relief Rosamond, at the Royal Academy, 1918.

**DRESSLER, ADOLPH** (*Germ.*). Sculptor and Medallist, born in Berlin 1814, died in Rome 1868. In 1832 he executed a Portrait-medallion in bronze of the Czar and Czarina of Russia, for the Berlin Academy. U. Thieme, *Allgem. Künstlerlex.*, IX, 555.

**DRESSLER, CONRAD** (*B. D. M.*, Vol. I, 1904, p. 616). This clever artist began exhibiting at the Royal Academy in 1883. He was commissioned in 1906 to execute the wedding gift of a group of English ladies to the King of Spain — the idea originating with the Marchioness of Granby, whose charming portraits are well-known — which took the form of a bust of his bride, Princess Ena of Battenberg.

Conrad Dressler has exhibited the following works at the Royal Academy: 1883. Sir Stafford Northcote, M. P.; medallion, oxydized silver; — The Rt. Hon. Lord Henry G. Lennox, M. P.; — Edward Meade, Esq.; — Rt. Hon. Sir John Mowbray, Bt., M. P.; — 1884. The Bishop of Carlisle; medallion, bronze; — Viscount Eversley; medallion, bronze; — 1885. H. S. Northcote, Esq.; medallion, bronze; — M. B. Lucas, Esq.; medallion, bronze; — 1886. Sir Frederick Roberts, Bart. V. C.; medallion, bronze, etc.

**DREUX, PAUL EDOUARD** (*French*). Contemporary Sculptor and Medallist, born in Paris; pupil of E. Levasseur. At the Paris Salon, 1912, he exhibited thirteen Plaquettes: Vigilance; — Chien berger allemand; — Texkel, basset; — French bulldog; — Cocker; — Collie; — Fox; — French spaniel; — Braque de l'Ariège; — Griffon à poil dur; — English setter; — German shepherd dog; — Berger briard; — Pointer; — 1913. Chiens de berger briard et beauceron; — Bull-dog club de France; — Chien de berger allemand; — Tête de bouledogue français; — Tête de loulou de Poméranie; — Tête de griffon bruxellois; — Tête de Pékinois; — 1914. Six Plaquettes: Faisan; — Lièvre; — Bouledogue français; — Chien de berger de Beauce; — Chien ambulancier; — le Chien et l'Homme, etc.

**DRIES, ADAM** (*Flem.*). Mint-master at Maastricht, 1611-1616.

**DROPSY, EMILE** (*B. D. M.*, Vol. I, 1904, p. 617). At the Salon of 1906 this artist exhibited a fine Plaquette, and in 1907, several Plaquettes and Medals in bronze, etc.; in 1908. Two Plaquettes and



a bronze Medal; — 1909 and 1910. A frame of medals and plaquettes; — 1912. M<sup>me</sup> P\*\*\*; — Danseuse; — M<sup>me</sup> Dropsy; — Sapho; — Plaquette presented to the aviator Jean Conneau by the naval officers of Toulon; — Industrie; — Bigoudène; — Breton de Saint-Guénolé; — Vierge; — Inspiration; — Gaulois; — 1913. Jésus au tombeau; bronze plaquette, etc.

**DROPSY, HENRY** (*French*). Son of Emile Dropsy, born in Paris; pupil of Thomas Vernon, and Injalbert. At the Paris Salon (Soc. des Art. fr.) 1913 he exhibited three portraits in bronze: L. G. Delabre; — M. R\*\*\*; — Mon père; — 1914. La Campagne; — Rentrée des foins; — Cidre et Pommes; — Laitière normande; — Crabe et crevettes; — Musique (obv. & R.); — Satyres; — Portrait of M. D\*\*\*; — Retour des Pacages; — Portrait of M. R\*\*\*; — M. Pacheco Mendès; — M<sup>lle</sup> Rachel Cammas; — Souvenir de mariage (obv. & R.); — Portrait of M<sup>me</sup> D\*\*\*; — Roses; — Industrie; — Muguet; — Portrait of M<sup>me</sup> Suzanne D\*\*\*; — La Tranchée; — On les aura; — Le jour de gloire, etc.

**DROZ, JEAN PIERRE** (*B.D.M.*, Vol. I, 1904, p. 618). Dr S. Bousfield had in his possession a die, which is signed **J. P. DROZ**, showing a figure of Britannia standing on prow of vessel to r. and holding fulmen and trident. The work is very fine. Also dies for the obv. and R sides of the Napoleon medal, bearing the inscription: NAPOLEON DONNE SON FILS A LA FRANCE; and obv. die, head only, of the 1815 Pattern piece of Five Francs.

The following list of Patterns, &c., by Droz appeared in Spink & Son's *Numismatic Circular* for May-June 1915:

#### HALF-PENNIES.

**1788** by Droz (*gilt-copper*). Obv. GEORGIVS III. D. G. REX laureated bust of the King to right, the hair long, falling below the truncation, upon which are the letters D. F. (= Droz, fecit) the neck bare. R. BRITANNIA. 1788, diamond stops in both legends; Britannia seated, holding spear and shield; beneath the latter, D. In exergue a palm-branch and a rudder; edge, RENDER | TO CESAR (*sic*) | THE THIN | GS WHICH | ARE CE | Sars: two slipped trefoils and a small ornament after the last word (*Mont.*  $\frac{99}{2}$ ). *A brilliant pattern and an interesting example of this talented artist's work.* S.

Another, similar, but *silver-plated*. S.

**1788**. Obv. nearly as before, but the King's bust is prolonged to edge of coin, and below the bust is an eagle's head. R. as before. Edge, plain (*Mont.*,  $\frac{99}{4}$ , *rarity*, 7). *A rare piece from the Matthew Piers Watt Boulton Sale.* RRR.

**1788**. Obv. nearly as the last, but the letters D. F. are omitted and the edge is guilloche pattern (*Mont.*,  $\frac{101}{4}$  *var. rarity*, 7). *A brilliant and rare piece (Gilt Copper).* RR.

**1788** (*Gilt Copper*) by Droz. Obv. Different bust, the hair not thrown upon the King's shoulder at all, but descending almost straight, far below the truncation to nearly the edge of the coin; just below the hair, DROZ. F. A small orna-

mental stop after REX.  $\mathcal{R}$ . As before; edge guilloche (*Mont.*,  $\frac{102}{8}$  var). *A very rare variety.* RR.

**1788** (*Gilt Copper*). By Droz.  $\mathcal{R}$ . Britannia seated upon larger Globe, holding spear and wreath, but the hem of her robe is plain, artist's initial omitted, the date in exergue; edge plain (*Mont.*,  $\frac{101}{5}$ , rarity, 8). *Of highest rarity; a very beautiful pattern. The die on reverse shows signs of fracture, hence the exceeding rarity. From the Matthew Piers Watt Boulton collection.* RRR.

**1790** (*Gilt Copper*), by Droz. No hair upon shoulder, but brought below and under the truncation, upon which DROZ.F. *incuse*.  $\mathcal{R}$ . Britannia, holding spear behind her, instead of in front, and pointing with her right hand. A laurel-branch behind the shield. DR.F. and date in the exergue; edge, RENDER, &c. (*Mont.*,  $\frac{102}{7}$ ). S.

**1790.** Similar type and edge, but bronzed.

**1790.** Similar, but with RENDER &c. on the edge in *incuse* letters (*Mont.*, p. 102) where this very rare variety is noted : but there was no specimen in the Montagu cabinet. *Of highest rarity.* RRR.

**1790** (*Gilt Copper*). Similar, but with guilloche edge (*Mont.*,  $\frac{101}{8}$ ). *A beautiful impression from the Sir George Chetwynd, Brice and Montagu collections.* S.

**1790**, by Droz (Reverse only). Britannia seated as before, but the spear is absent, the legend therefore is uninterrupted and in place of the laurel behind the shield is a rudder. In exergue DROZ F (the F at the other end of the exergue) 1790 and below the date, DROZ. INV. Edge, plain. *A most remarkable piece, quite unpublished and unique; from the Matthew Piers Watt Boulton collection.*

**1795**, by Droz. Obv. GEORGIVS III.D:G.REX *incuse*, on broad band; large, laureated bust to right, ...SOHO... on band beneath.  $\mathcal{R}$ . Britannia as on the last named reverse, but laurel behind the shield instead of the rudder, also the spear, the broad rim cut away to form the exergue, in which is placed the date; edge, plain (*Mont.*,  $\frac{107}{16}$ , rarity, 4). *Lightly bronzed.* R.

**1796.** Pattern, by Droz(?). Obv. GEORGIVS III DEI GRATIA, laureated bust to left, mantled, hair long.  $\mathcal{R}$ . BRITAN NIA. Britannia seated to left on Globe holding staff(?) and olive branch, the date in exergue; edge, plain (*Mont.*,  $\frac{106}{15}$ , *Of excessive rarity and of unusual interest with the bust turned to left.* RRR.

**1797**, by Droz. Obv. Large bust SOHO on band.  $\mathcal{R}$ . by Küchler. As reverse of the current penny of this date, SOHO and 3 dots below the shield (*Mont.*,  $\frac{107}{17}$ , rarity 8). *An exceedingly rare piece from the Murdoch collection.* RRR.

**DRURY, ALFRED** (*B.D.M.*, Vol. I, 1904, p. 628). Associate of the Royal Academy, 1900. Silver medal at the Brussels International Exposition; also gold medal at Paris International Exposition 1902. Executed all the figures of the new War Office, London; four figures for the decoration of the new Vauxhall Bridge; six figures and nine panels for the main entrance to the new Victoria and Albert Museum, South Kensington; busts of King Edward VII.; the Prince and Princess of Wales (George V. and Queen Mary) from life; four large statues of the late Queen Victoria, erected in New Zealand, Bradford, Portsmouth, and South Kensington (Victoria and Albert Museum). In 1910 he completed a large statue of the late Duke of Devonshire which is erected at Eastbourne.

At the New York International Medallic Exhibition, March 1910, he showed two medallic works : Portrait-medallion of Mrs. Craigie (John Oliver Hobbes), and the 'Little Duchess'.

At the Royal Academy, 1904, Drury exhibited a Portrait-plaquette in silver, entitled "Gracia".

A fine production of the artist is the "Lest we Forget" Memorial Medal; issued by Derry and Toms, London (in three sizes,  $3\frac{1}{4}$  in.,  $1\frac{3}{4}$  in., and  $1\frac{1}{4}$  in.): Obv. Minerva crowning with a laurel-wreath a dying warrior above which is the inscription LEST WE FORGET. R. Two soldiers reverently placing branches and wreaths of laurel on the embankment near a sea-wall, above which appears a mural decoration of war vessels.

**DRY DE JENNECY, M<sup>me</sup> FANNY** (*Brit.*). Contemporary Sculptor and Medallist, born in London; pupil of Charles Roufosse and Henri Levasseur. At the Paris Salon (Soc. des Art. fr.) the artist exhibited two Plaquettes: Portrait of M<sup>me</sup> L\*\*\*; — La Reprise, etc.

**DUBOIS, ALPHÉE** (*B.D.M.*, Vol. I, 1904, p. 631). This artist was born on 7. July 1831, and died at Clamart (Seine), 7. Sept. 1905. A full list of his works is given by Mazerolle, in *Gazette numismatique française*, 1906, pp. 1-27. It comprises 83 struck medals, plaquettes, and jetons, and two cast medals of M<sup>lle</sup> Marguerite Flocon, and M<sup>lle</sup> Catherine Dubois. In 1865 he engraved in sardonyx the portraits of Napoleon III. and Eugenie, and on agate-onyx, a figure head, Transteverina. In 1891 he was entrusted with the cutting of dies for the Tunisian coinage.

Mr. Eidlitz brings to my notice a Portrait-medal by Dubois of J. A. Rousseau, antiquary, 1854; Æ 49 mill.

**DUBOIS, FERNAND** (*B.D.M.*, Vol. I, 1904, p. 633). Additional works: Commemorative Medal of the Inauguration of the Prison of Forest, 1911; — Agriculture; Æ  $54 \times 40$  mill. (signed **FERNAN-DUBOIS**); — France; — Alsace, etc.

**DUBOIS, HENRI** (*B.D.M.*, Vol. I, 1904, p. 634). This artist's signature occurs upon the reverse of a medal of Dr Armand Dubois of Limoges, the obverse of which, "Bienfaisance", is by Oudiné. At the Paris Salon, 1908, he exhibited twelve Medals and Medallions, and a bronze Bas-relief "Vers le Beau"; Æ  $59 \times 36$  mill. In 1906, 1910 and 1912 he showed frames of Medals and Medallions, and in 1914, a selection of models for Medals and Plaquettes, and seven struck Medals.

**DUBOIS, J.** (*French*). Mint-master at Limoges, 1548-58 Privy mark: a buckle.

**DUBOIS, JOSEPH EUGÈNE** (*B.D.M.*, Vol I, 1904, p. 638). The medallist signing Eugène Dubois is no doubt identical with Joseph Eugène D.

By him are further: 1818, Compagnie commerciale d'assurance à Paris, Octagonal Jeton, Æ 36; — 1827, Medical Society of

Toulouse, Æ 30; — Hippocrates, Æ 50; — Medical and Pharmaceutical Society of the Haute-Vienne (Limoges); — Société anatomique de Paris; — Agricultural Society of Toulouse, 1825 (with bust of Olivier de Serres); — Linnaean Society of Maine-et-Loire (with bust of Linnaeus); — Marie Christine, Princess of Naples, on her marriage with Ferdinand VII. of Spain, 1829; — 1817, L.J. Bourbon, Prince de Condé (Bramsen No. 1795), Æ 40; — 1818, Charles Lebrun, Galerie Métallique; — 1818, Linnaeus, Series Numismatica; — Note “J.A. Rousseau 1854” page 638 should be attributed to Alphée Dubois (*J.R. Eidlitz*).

**DUBOIS, PAUL** (*B.D.M.*, Vol. I, 1904, p. 639). Born in Liège, September 23, 1859. Was pupil of the master sculptor Charles Vanderstappen at the Académie des Beaux-Arts of Brussels. He exhibited for the first time at the Salon des Beaux-Arts of Brussels (1884) a statue “Hippomène”, which won him the prix Godecharles (a prize of 12,000 francs), and obtained the special gold medal at the Exposition of Fine Arts at Amsterdam, 1906; also gold medals at the Exposition of Fine Arts at Paris, 1900; at the Expositions of Fine Arts at Munich, Dresden, and Cologne; the Universal Expositions of Brussels and of Liège; also a Silver medal at the Exposition of St. Louis. Many of his works have been acquired by the museums of Brussels, Antwerp, Dresden, Prague, Budapest, the Musée Décoratif of Petrograd, and also by the Cabinets des Médailles of The Hague and Brussels.

He executed the monuments erected in Brussels of the Comte de Mérode, Place des Martyrs; of Henri Beyaert, in the building of the Railroad Department; and of Joseph Dupont, in the Théâtre de la Monnaie; also the monument of the Deputy Alfred de Tuisseaux, erected at Trameries, as well as the monument of the poet Antoine Clesse, in Mons; a large decorative fountain for the gardens of the Universal Exposition at Brussels 1910; and the medals for the Universal Expositions at Liège, 1905, and at Brussels, 1910, were designed by him.

He exhibited the following works at the New York International Medallion Exhibition, in March 1910: — Femme du peuple; — Modiste; — La lecture; — Le baiser; — La Foi; — Le livre; — St. Michel; — La pensée; — Le bonheur; — Diane; — Tête de vieux; — St. Georges; — Les lys; — Le silence; — La mère et l'enfant; — Les Arts; — Le Baron d'Erp; — Charles Lejeune; — La justice; — Nicole Slosse; — Diane; — Adaèdre; — Le tir; — Soixante-quinzième anniversaire de l'indépendance belge. Obverse and reverse. Sculpture, Architecture, and Painting.

Further works by him: Bruxelles port de mer; — Presentation Plaque to Count Adrian van der Burgh and Eugene Keim, direc-

tors of the Brussels Exhibition, 1910; — Presentation Plaquette to Jacques Ryziger, 1910; — Presentation medal to Paul Pasteur and Alfred Langlois, etc.

**DUBOIS, RUDOLPH** (*Germ.*). Mint-master and Medallist at Bremen, 1763-1797. By him is a medal of Volchard Mindemann, 1781, and he also engraved several official seals.

**DUBUT, FRIEDRICH WILHELM** (*B.D.M.*, Vol. I, 1904, p. 640). Mr. W. C. Moore formerly owned a fine uniface Portrait-medallion of François Joseph Susanne Recollectus, 1709, signed: **C. DUBUT F.** (now, the property of Messrs. Spink). It has a countermark in the field, a crowned C. And by this artist are also: Portrait-piece of Maria Antonia, daughter of Charles VII., who married in 1746 Prince Elector Frederick Christian of Saxony (1724-† 1780) (Peter Jones Coll<sup>n</sup>, Chester); — Pope Clement XI., **Ŕ. IN HONOREM S. CRESCENTINI. MARTYRIS**, etc.

**DUFAU, JEAN** (*French*). Mint-engraver at Bayonne, 1696-1700.

**DUFAY, HUGUES** (*Flem.*). Mint-master at Tournay, 1. January 1610 to 24. December 1622.

**DUFFIELD, EDWARD** (*B.D.M.*, Vol. I, 1904, p. 642). This engraver also cut the dies for the first American Indian medal, struck by Richardson. Cf. *Betts*, p. 179, n° 401.

**DUFOUR, GASTON RICHARD** (*French*). Contemporary Sculptor and Medallist, born at Ardentes (Indre). He exhibited at the Paris Salon (Soc. des Art. fr.) 1914 two Portrait-medallions in bronze of M. Caille and M. Bouffay.

**DUFOUR, JEAN BAPTISTE** (*B.D.M.*, Vol. I, 1904, p. 642). This Engraver's signature **DF** occurs on a medal of Dr. François Félix of Avignon, physician to Louis XIV., 1674.

**DUJARDIN** (*French*). Author of a medal entitled : Patrie.

**DUMAREST, RAMBERT** (*B.D.M.*, Vol. I, 1904, p. 643). By this Engraver are also: 1791, Lafayette; Æ 35 mill.; issued by Monneron Frères; — 1803. National Institute of Arts and Sciences, with bust of Minerva (Bramsen, n° 279); Æ 49 mill, etc.

**DUNBAR, U. S.** (*Amer.*). Contemporary Sculptor and Medallist, by whom is an Award Medal of the Society of Washington Artists, 1914 (Æ, 45 mill.); published by the Medallic Art Co., N. Y.

**DUPON, JOSUÉ** (*Belg.*). Contemporary Sculptor and Medallist, whose signature I have noted on the following medallic works:

Commemorative medal of the Inauguration of the Nicaise De Keyser Monument at Antwerp, 1913; 70 mill.; — Theophile Smekens; presentation medal on the occasion of his 90<sup>th</sup> birthday, 1913; 70 mill.; — Baron Delbecke, on Antwerp, 1913; aet. LX; 65 mill.

**DUPONT, JACQUES** (*Flem.*). Mint-master at Namur, 4. August 1423 to 26. June 1424.

**DUPONT, JAMAR** (*Flem.*). Mint-master at Namur, 1407.

**DUPONT, JAMOTON** (*Flem.*). Mint-master at Namur, 1393.

**DUPRÉ, AUGUSTIN** (*B.D.M.*, Vol. I, 1904, p. 647). Bramsen, n° 152, describes a medal by this artist of 1801, Au Roi d'Etrurie; Æ 53 mill.

The medal of 1801, in Mudie's series, n° 9, Egypt delivered, is signed **DUPRES**.

**DUPRÉ, GEORGES** (*French*). Mint-master in Paris, 1597-1643.

**DUPRÉ, GEORGES** (*B.D.M.*, Vol. I, 1904, p. 652). Died in Paris in June 1909. Further works by him are: Count Pierre de Cossé-Brissac, 1896; — Méditation; plaque; — J. B. Champeil, sculptor; plaque; — M<sup>me</sup> de Laborde; — Baronne von Lesser; — M<sup>me</sup> Ch. Seillière; — Countess Cossé-Brissac; plaque; — M. & M<sup>me</sup> R. Fouret; plaque; — J. Mouquet, composer, plaque; — Pille, architect; plaque; — M. and M<sup>me</sup> J. B. Dupré; — St. Etienne. Hospices Civils; signed: **G. DUPRÉ**.

At the Salon of 1906 this artist exhibited a Plaque in bronze; — 1908. Sixteen Medals and Plaques: Mines de Bruay; — Hôpitaux de Saint-Etienne; — Mistral; — M. Coquillon; — Société d'Industrie minérale; — St. George medal.

Dupré's Plaque "Angelus" was exhibited at the International Medallic Exhibition held at New York, March 1910; Æ 51 × 71 mill.

Although Dupré has left but few productions, he ranks amongst the best artists in his particular art.

BIBLIOGRAPHY. — F. Alvin's Notice in U. Thieme's *Allgem. Künstlerlexikon*, X, 171. — F. Mazerolle, *Georges Dupré*, 1903.

**DUPRÉ, GUILLAUME** (*B.D.M.*, Vol. I, 1904, p. 654). Further medals by this artist: Henry IV. and Gabrielle d'Estrées, 1597 (*illustrated*).

Consult also F. Alvin's art. in Thieme's, *Allg. Kstlerlex.*, X.

**DUPUIS, DANIEL JEAN BAPTISTE** (*B.D.M.*, Vol. I, 1904, p. 660). His native town's museum (in Blois Castle) preserves the complete work of the artist. The Musée monétaire of the Paris Mint owns a

collection almost as large, and the Luxembourg Museum has 56 of his best medals and plaquettes.

The Madagascar medal, *Æ*. 30 mill. is by Daniel-Dupuis.



Henry IV. and Gabrielle d'Estrées, by G. Dupré.



Portrait of Gabrielle d'Estrées  
(Bibliothèque Nationale, Paris).

**DUPUIS, LOUIS FRANÇOIS JOSEPH** (*B.D.M.*, Vol. I, 1904, p. 667). Sculptor and Medallist, born at Lixhe (prov. of Liège) on 20. April 1842; father of Toon D.; pupil of the Antwerp Academy and Jan van Arendonck. He competed in 1864, 1869 and 1872 for the Prix de Rome and was twice awarded the Second Prize. At the Salon international de la Médaille, Brussels, 1910, he received a Silver medal. Besides the medals, already mentioned, of Baron A. Delbecke of Antwerp, and his consort, I have come across the following medals and plaquettes by him: A. Pauwels; — P. Benoit; — Prince and Princess Albert of Belgium; — Queen Wilhelmina; — Self Portrait; — 35<sup>th</sup> Anniversary of Leopold II.'s Reign, 1890; — Cookery Exhibition at Antwerp, 1899; — 75<sup>th</sup> Anniversary of Belgian Independence (for the German Colony of Antwerp); — Dr Lucien Wilmart (1850- ) of Brussels, which is signed: **PAUL FISCH** on the reverse (Laloire, *Méd. hist. de Belgique*, p. 173, n° 108); — Portrait-medal of H.R.H. the Count of Flanders, 1905; — Portrait-medal of Alfred Berré, procureur du Roi, of Antwerp, 1906; — Medal of the Royal Yacht Club of Ostend, struck at Fisch's works; — 25. Anniversary of the Norddeutscher Lloyd liner calling at Antwerp, 1911; — Medal on the Erection of the Sanatorium Kaiserin Auguste Victoria at Antwerp, 1913; erected by H. Albert and Georg von Bary in memory of their mother; 75 mill. (reduced and struck by Paul Fisch), etc.

**DUPUIS, TOON** (*Belg.*). Contemporary Sculptor and Medallist, born 18. October 1877; son of Louis Dupuis of Antwerp, who has been styled "the doyen of contemporary Belgian medallists". He received his early instruction in art from his father, who is well-known as a teacher, and afterwards continued his studies in Paris. He resides at The Hague. At the New York International Medallic Exhibition, March 1910, he exhibited Portrait-medallions of Herman Johannes Lovink; — Dr H. J. de Dompierre de Chaufepié, 1908. — Petrus Johannes Block.

Further works by him are: Dr Peter Carl Théod. Lens; — Arnold Bredius; — Gerrit Joh. de Jongh; — Herman Joh. Lovinck; — Fr. J. Waller, and others.

The Rijks Museum, Amsterdam, purchased in 1913 his bust of the painter Jozef Israëls, and at the Amsterdam Exhibition 1903 he was awarded a gold medal for his bust of Mesdag.

Dupuis is a naturalized Dutchman.

**DUPUY, M<sup>lle</sup> LAURENCE** (*French*). Contemporary Sculptor and Medallist, born at Nismes (Gard); pupil of Marqueste and Gustave Michel. At the Paris Salon 1914 she exhibited a Commemorative medal of the 25<sup>th</sup> Anniversary of the Lycée Molière.



**DURAN, M<sup>lle</sup> JANE MARGUERITE** (*French*). Contemporary Sculptor and Medallist, born at Toulouse; pupil of Victor Icart. At the Paris Salon 1913 she exhibited a group of portraits modelled in plaster and a reduction in galvano.

**DURAND, AMÉDÉE PIERRE** (*B.D.M.*, Vol. I, 1904, p. 668). Sculptor and Medallist; born in Paris 1789, died in September 1873. Consult also Thieme's *Allgem. Künstlerlexikon*, X, 199.

**DURAND, PHILIPPE FORTUNÉ** (*French*). Medallist and Wood Carver, born in Paris 1. May 1798, died in Lyons 25. June 1876. Among his medals and jetons for numerous public and private societies I may mention those for the Compagnie des gondoles à vapeur sur la Saône, 1829; — Société d'assurances contre l'Incendie, 1839; — Compagnie du Rhône, 1844; — Société du Griffon, 1848; — Cristallerie de Lyon, 1863. Also Portraits of Jean Kleberg, Jacquard (after Foyatier's statue), etc. Cf. Charvet, *Médailles et Jetons de la Ville de Lyon*.

**DÜRER, ALBRECHT** (*B.D.M.*, Vol. I, 1904, p. 669). A most valuable contribution to Dürer's activity as a medallist was published by Dr Georg Habich in the "Jahrbuch der Kön. Preussischen Kunstsammlungen", 1906, Heft I. The three well-known medals, which are only uniface goldsmith's models: Dürer's father, 1514 — the so-called Agnes Dürer, but really an Ideal head, possibly Lucretia — and the so-called Wohlgemuth, Dr Habich maintains are by Dürer, and have been correctly ascribed to him by A. von Sallet. The medal of Jakob Fugger attributed to the great master by Erman, is more likely the work of Valentin Maler. But by Dürer are no doubt also: a Honestone model formerly in the Felix Collection, with portrait to l., bearing great analogy with Dürer's father, and dated 1514; — the original of the Willibald Pirckheimer medal, 1517, which is only known from poor copies; — a medal of Sebaldus Schreier, 1512, in the South Kensington Museum, — and finally the beautiful Nuremberg Proclamation Medal of Charles V. which may have been executed in collaboration with the engraver Hans Krafft.

**DURIG, JEAN JOSEPH** (*B.D.M.*, Vol. I, 1904, p. 678). Line-engraver and Draughtsman, born at Strassburg 13. October 1750, died at Lille 16. February 1816. Besides the medal on the Confederation of Lille (6.6.1790), there is one by him on the Provincial Assembly of the County of Flanders, and Medallions with bust of Louis XVI., View of Cambrai Cathedral, etc. His copper-plates are better known.

BIBLIOGRAPHY. — U. Thieme, *Allgem. Künstlerlexikon*, X, 215.

**DÜRING, HANS** (*Germ.*). Mint-master at Wernigerode, 1563-64.

**DUROUSSEAU, PAUL LÉONARD** (*French*). Contemporary Sculptor and Medallist, born in Paris, May 23, 1879. Pupil of the Ecole municipale Boule (Industries du Mobilier), the Ecole nationale des Arts décoratifs (studio Ponscarne, first prize 1899). Since 1897 he has exhibited regularly at the Salon de la Société nationale des Beaux-Arts (member); associate and member of the jury at the Salon d'automne.

At the New York International Medallic Exhibition, March 1910, he exhibited the following works: Baigneuse; — Désespérance; — Faune; — Campagnarde; — La soupe; — Vieille femme; — L'enfant au béret; — Charretier; — Chiffonnier; — Parisienne; — Faunesse.

**DÜRRICH, HERMANN** (*B.D.M.*, Vol. I, 1904, p. 679). Born at Stuttgart on 13. January 1864; worked for Prof. R. Mayer at Karlsruhe, and later for Wilhelm Mayer and Franz Wilhelm, Stuttgart. A medallion of Count v. Moltke, 1893 is signed: *H. Dürrich fec. 93 Cassel*. His signature occurs also on the following medals: 25<sup>th</sup> Anniversary of the Franco-German War, 1895; — Opening of the Kiel Canal, 1895; — Centenary of Kaiser William I, 1897; — Marine Medal; — Commemorative medal of Prince Bismarck, etc.

**DUSCHEK, LEOPOLD** (*B.D.M.*, Vol. I, 1904, p. 682). Medallist, born at Alt-Weitra, in Waldviertel (Lower Austria) on 14. November 1876, residing in Vienna. Entered the workshop of Karl Waschmann as chaser in 1890. Besides numerous work of decorative art, his medals of Christ, Ibsen, Schiller, W. Meinl, and Kaiser Franz Joseph have won him notoriety. His Plaquettes representing Portraits of young girls and children, including that of his wife as a girl, are fine specimens of modelling. Cf. U. Thieme's *Allgem. Künstlerlex.*, X, 227.

**DUSEAUX, LUCIEN** (*French*). Contemporary Sculptor and Medallist, born in Paris; pupil of Verlot and Rasumny. At the Paris Salon 1910 he exhibited a Medallion of Orpheus.

**DUSSONDO, JEHANNES** (*French*). Mint-engraver at Bayonne, 1544.

**DUTASTE** (or **DUTAST**), **PIERRE** (*French*). Mint-master at Bayonne, 1656-9.

**DYCHER, JOHN** (*Brit.*). Assistant-engraver at the Royal Mint, London; first in conjunction with John Rutlinger, with a salary of £ 40, until the latter's death in 1609, when for about ten years he worked without a junior colleague. He served under Charles and Thomas Anthony, and from 1618 to 1620, under William Holle. Cf. Hy. Symonds, *Engravers of the Tudor and Stuart Periods*, *Num. Chron.*, 1913, p. 360.

## E

**E** (*Greek*). Possibly an Engraver's signature on a Syracusan Drachm (*circa* B. C. 405-345). Cf. Evans, *Num. Chron.*, 1894, p. 306, Pl. XVIII, fig. 9; Forrer, *Signatures*, p. 70.

Sir Arthur J. Evans suggests that the signature may represent Evaenetos.

The letter **E** occurs also on Tarentine Didrachms of the period of *circa* B. C. 460-420; sometimes on the dolphin's body, or on a shield held by Taras.

On a Didrachm of Thurium an **E** occurs on the rump of the bull as well as in front of the head of Athene, whilst an earlier specimen has **Α** on the rev.

Cf. also Exakestidas, Evaenetos, &c.

BIBLIOGRAPHY. — L. Forrer, *Les Signatures de Graveurs sur les Monnaies grecques*, Bruxelles, 1903.

**EAGLE** (Médailleur à l'aigle). (*B. D. M.*, Vol. II, p. 4). The medals given by Armand and Heiss under this heading belong, according to Bode, to Niccolo Spinelli (*Vide* Vol. V, p. 621).

**EAST, JOHN** (*Brit.*). Assistant-engraver at the Tower Mint, London, appointed on January 23, 1633-4, for life, in succession to Charles Greene, and in office until December 1651, when he was succeeded by Nicholas Burgh. Mr. Symonds suggests that the dies for the Commonwealth coinage may have been engraved by East or Burgh, or the two conjointly (cf. Hy Symonds, *Engravers of the Tudor and Stuart Periods*, *Num. Chron.*, 1913, p. 367).

**EAUBONNE, LUCIEN D'** (*French*). Contemporary Sculptor and Medallist, born at Chaville (Seine-et-Oise); pupil of Gustave Moreau and H. Dubois. At the Paris Salon 1912 he exhibited a frame containing four Medals and Plaquettes, and again in 1913 he showed a plaquette, a bronze medal, and six medals in plaster; — 1914. Bronze plaquette, Le Calvaire, etc.

**EBERBACH, W.** (*Germ.*). Contemporary Medallist of Strassburg, whose signature occurs on the **℞.** of a Portrait-medal of Dr Eduard Ruppel, of Frankfort-on-M.

This medallist has issued a number of medals commemorating German successes in the European war and Satirical medals of the Allies. One of his best known productions relates to the Sinking of the "Lusitania", and is inscribed: "Heimtücke und gewarnter Leichtsinn an Bord der Lusitania."

M. G. F. Hill in "The Commemorative medal in the service of Germany", London, 1917, refers to Eberbach's "curious series of pieces cast in iron, a sort of *danse macabre*, in which a skeleton plays the leading rôle. It is not clear whether the medal in this series which satirises "England's greeting to the Neutral *Tubantia*", and represents Death discharging, on England's behalf, a torpedo at the unfortunate Dutch Vessel, was issued before or after it was definitely proved that the torpedo in question was a German one. Nor does it much matter if, as a high German authority has said, it is to be the Germans who will write the history of this war.

"Eberbach's work is of the same character as the satirical pieces by Götz, and appeals to nothing but the taste for the gruesome. But a repetition of the hackneyed skeleton *motif*, unless treated with the imagination of a Félicien Rops, must be without effect on a public that has in recent years supped full with horrors more real by far."

The following are some of Eberbach's satirical medals: English abuse of the neutral flags; iron, 83 mill.; — Winston Churchill, the Ruler of the seas; iron, 83 mill.; — The British World Post Marten; iron, 70 mill.; — Lord Fisher; iron, 70 mill.; — President-Wilson; iron, 69 mill.; — The Irish Rising-General Maxwell; iron, 70 mill.; — The U. 22 and L. 19; iron, 70 mill.; — The Betrayal of Roumania; iron, 70 mill.; — The Terrors of the British; dedicated to Lord Curzon; iron, 67 mill.; — Czar Nicholas II; iron, 67 mill., etc.

**EBERDING, CLAUS** (*Germ.*). Mint-master at Münden, 1550-1553.

**EBERL, CHRISTOPH ULRICH** (*Germ.*). Goldsmith and Medallist of Munich, 1600-1634. *Vide* Mittheilungen der bayerischen Num. Gesellschaft, XIX, 38-41.

**EBERLE, FRIEDRICH** (*Germ.*). Mint-warden at Mannheim, 1790-1802.

**EBERLING, J. C.** (*Germ.*). Mint-engraver at Brunswick, 1750-1766.

**EBOLT, EWALT VON MILTENBERG** (*Germ.*). Mint-master at Mossbach, -1466 (Kull, II, p. 696).

**EBRA, HILDEBRAND VON** (*Germ.*). Held a mortgage on the Mint of Stolberg, 1625.

**ECCHO, ECCI** (*Germ.*). Moneyer at Ratisbon, *circ.* 955-1026.

**ECK ET DURAND** (*French*). Editors of medals : Dr N. N. Jaslikowski, 1844 ; — Dr Orfila, of Paris (by David d'Angers).

**ECK, HANS VON** (*Germ.*). Mint-master at Catlenburg, 1621 ; Osterode, 1622-1625 ; Andreasberg, 1619. Privy-mark : **H7 E** on coins of Duke Christian of Brunswick and Lüneburg.

**ECKE, HEINRICH VON DER** (*Germ.*). Mint-master at Einbeck and Nordheim, 1618-1619.

**ECKERT, E.** (*Germ.*). Contemporary Engraver of Nuremberg ; his name occurs on a Portrait-medal of Bernhard Ott.

**ECKFELDT, ADAM** (*B. D. M.*, Vol. II, p. 7). A medal (**AE** 52) by Fürst was struck in 1839. The reverse bears the inscription in eleven lines " A Farewell Tribute of Affectionate Regard to Adam Eckfeldt from his Fellow Officers of the U. S. Mint 1839".

**ECKHART** (*Austr.*). Moneyer at Vienna, 1398.

**ECKHART, JOHANN** (*Austr.*). Die-sinker of the middle years of the nineteenth century. The initials **E. D.** occur on a Thaler of Alexander, of Brandenburg-Ansbach, 1779 (*Schulthess-Rechberg*, 6236). The signature occurs also on the **℞.** of a commemorative-medal on the Inauguration of the Vienna-Raab Railway, the obv. of which is by Scharff, 1841 ; — and on the **℞.** of a medal of Baron Dr Josef Franz von Jacquin (obv. by Fr. Lang), etc.

**ECKHART, JOHANN MARTIN** (*Austr.*). Medallist, born in 1812, and employed for some years as Engraver at the Vienna Mint.

**ECKHEUSER, STANZL** (*Austr.*). Imperial Mint-master in Austria, *circ.* 1617.

**ECKHOFF, MICHAEL** (*Germ.*). Mint-master at Lübeck, 1545-1549.

**ECKSTEIN, JOHANN** (*Austr.*). Mint-engraver at Carlsburg and Vienna ; died in 1829.

**ECKSTEIN, JOHN** (*Brit.*). Modeller and Portrait Painter of the second half of the nineteenth century. He exhibited wax models and portraits at the Royal Academy 1770-1798, and was awarded Prizes in 1761 and 1764 by the Royal Society of Arts (50 guineas) for Bas-reliefs.

**EDEN PUBLISHING HOUSE** (*Amer.*) A firm in saint Louis (*La*) ; publishers of medals.

**EDER, SEBASTIAN** (*Swiss*). Mint-master at Basle, son of Wolfgang II, appointed after his father's death, before 1533, and seems to have officiated previously at Colmar. Cf. M. A. Ruegg, *Schw. Kstler Lex. Suppl.* 134 and *Rev. suisse de num.*, 1915.

**EDER** (**AEDER**, **OEDER**, **ODER**, **EDRER**, **EVER**), **WOLFGANG I** (*Swiss*). Mint-master and Goldsmith of Basle, first mentioned in 1479, worked for Constance about 1491 to 1508 and again at Basle, *circ.* 1508-1513. Cf. M. A. Ruegg, *Basler Münzmeister, Stempelschneider und Medailleure*, Rev. suisse de num., 1915.

**EDER, WOLFGANG II** (*Swiss*). Son of the last; also a Goldsmith, and Mint-master at Basle and Constance. In 1513 the Constance Mint made a claim for the return of dies which he had presumably kept on his giving up the office in 1512. He died about 1533. Cf. M. A. Ruegg-Karlen, *op. cit.*

**EDMOND, M<sup>lle</sup> ELISABETH** (*Brit.*). Contemporary Sculptor and Medallist, born at Portland, actually residing in Paris (1913). At the Paris Salon 1913 this artist exhibited seven medallions in bronze and plaster.

**EDMUNDS** (*Brit.*). London Die-sinker, by whom is a Hong Kong Coronation Medal of Edward VII. and Alexandra, 1902, with their busts conjoined on obv. and view of the Island on R.

**EDMUNDS, JOHN** (*Brit.*). Engraved the Royal Seal of England in the reign of King Henry IV. Is said to have been paid a certain sum for the value or price of 10<sup>lbs</sup> weight of silver used in a great Seal for the Chancery, *temp.* Henry V.

BIBLIOGRAPHY. — Wyon, *Great Seals of England*, 1887.

**EDWARDS, GRACE** (*Brit.*). By this Sculptor is a Portrait-medallion of Miss Annie E. Simmons, which was exhibited at the Royal Academy, 1906; also of Ethel Frances Edwards, Royal Academy, 1908.

**EECKEREN, CORNELIS VAN** (*Flem.*). Mint-master at Antwerp, 1530-1533.

**EERSEM, JEAN DE** (*Flem.*). Mint-master at Antwerp, 1405-1406.

**EFFRÉAT, JEAN** (*French*). Goldsmith of Grenoble, Die-cutter to the Mints of Crémieu, Mirabel, and Montélimar, 1406-1429.

**EGEN VON ARGON, PETER** (*Germ.*). Mint-master and proprietor of the episcopal Mint of Augsburg, 1447-1451.

**EGGERS, PAUL** (*Germ.*). Mint-master at Rostock, 1670-1672.

**E.H.** Probably the initials of a merchant. They are found counter-marked on Cayenne sous.

**EHRENBERG, ADAM HEINRICH VON** (*Germ.*). Mint-master at Breslau, 1743-1751.

**EHRGARDT** (*Germ.*). Engraver of a medal on the Inauguration of the Railway from Leipzig to Dresden, 1839.

**EINBECK, CLEMENS VON** (*Germ.*). Mint-master and Warden at Siegen (Nassau), 1560.

**EINHORN (EINKHYRN), AUGUSTIN** (*Germ.*). Mint-master at Augsburg and Nördlingen, 1535-36.

**EINHORN, GEORG** (*Germ.*). Mint-master at Schleussingen (Henneberg), — 1550.

**EINHORN (EINKHYRN), GREGOR.** *Vide* **EINKHÜREN, GREGORIUS**. Mint-master at Goslar 1542, Wernigerode 1544, Stolberg 1545-49, Arnstadt, Gotha and Saalfeld.

**EINKHÜREN, GREGORIUS** (*Germ.*). Mint-master at Münden, and Cassel, 1539-1544.

**EIRENAIOS** (*Greek*). A glass blower of Sidon, whose name is preserved on a number of glass utensils. As one of these vases in glass bears the head of Caligula it may be presumed that he belonged to the early Roman Imperial period.

**EISELE, GEORG** (*B.D.M.*, Vol. II, p. 12). Goldsmith and Medalist of Erfurt; Court-sculptor at Munich, 1576-1587. Executed for the ducal family Portrait-medals in steel and iron, and also in stone; also dies for Memorial medals of Duke Albrecht V. (1580), and a Monstrance, 1587. In 1584 he was for some time engaged on work for the Court at Nuremberg. Cf. U. Thieme, *Allgem. Künstlerlex.*, X, 427.

**EISEL, L.** (*Ital.*). Perhaps a son of G. Eisel. Contemporary Die-sinker at Milan, whose signature I have noticed on a medal of Cav. Franco Faccio, dated 1881. The firm of **L. EISEL E FIGLIO** have issued several medals; among them, one on the Death of Amedeo, Duke of Aosta, 1890.

**EISELE, M.** (*Germ.*). Medallist of the early part of the nineteenth century, who resided at Munich, *circa* 1818. About 1818-1820 he engraved dies for medals of Crown Prince Ludwig of Bavaria (1818; in K. Münzkab. München); — Memorial of Grand Duchess Katharina Pawlowna of Russia († 1819 as Queen of Württemberg).

**EISENBEIN, ANTON** (*Germ.*). Mint-master in Nassau, 1592 † 1607.

**EISENVALET, JACOB** (*Germ.*). Mint-master at Göttingen, 1626-1628.

**EKEBLAD, C.** (*B.D.M.*, Vol. II, p. 12). His signature occurs on a Portrait-medal of Dr N. of Rosenstein, of Stockholm.

**ELAND, JOHN S.** (*Brit.*). Contemporary Sculptor, who exhibited at the Royal Academy, 1904, a silver panel representing The Birth of the Red Rose.

**ELERS, JOHANN** (*B.D.M.*, Vol. II, p. 13). Mint-master and Medallist at Magdeburg, about 1678-93. His initials **J. E.** occur on a Proclamation medal of the City, 1681, and on Thalers of Frederick III. of Brandenburg, 1690 and 1693.

**ELION, JAN** (or **JACQUES**). (*B.D.M.*, Vol. II, p. 13). Born at Amsterdam 20. May 1842, died there 22. February 1893; became a pupil of the Amsterdam Academy of Fine Arts 1858. By this Engraver are also the following medals: Opening of the Palace of Industry at Amsterdam, 1864; — Death of Queen Dowager Anna Paulowna, consort of William II., King of Holland, 1865; — Opening of the Jewish Orphanage at Amsterdam, 1865; — Exhibition of Agriculture at Amsterdam, 1866; — The Roman Catholic Hospital of St. James at Amsterdam, 1866; — Art Exhibition at Amsterdam, 1866; — Prince Frederick of the Netherlands, 1866; — Prize Medal for services during the Cholera epidemic in Holland, 1866; — J. van Lennep, Master of the Lodge "Willem Frederik" at Amsterdam; — James Radinck, 1867; — Dutch Horticultural Society, 1867; — Dirk Dronkers, 1868; — The Choral Society "Euterpe" of Amsterdam, 1868; — Jano Heemskerk, 1868; — Count van Zuylen van Nyevelt, 1868; — 50<sup>th</sup> Anniversary of the Society "The Union" of Amsterdam, 1872; — Silver Wedding of J. Huydecoper van Maarsseveen and L. R. J. A. Ram, 1874; — Rotterdam Dog Show, 1875; — National Exhibition at Loo, 1876; — Dr G. F. Westerman, 1878; — J. E. Baron van Panhuis of Leeuwarden, 1878; — Visit of William III. and Queen Emma to Amsterdam, 1879; — Dutch Colonial Exhibition at Arnhem, 1879; — M. H. Godefroi, of Amsterdam, 1879; — Prize Medal of the Society "tot Nut van't Algemeen", 1880; — Opening of the building of the Association "de Vrije Gemeente" of Amsterdam, 1880; — 50<sup>th</sup> Anniversary of the Society "Cecilia" of The Hague, 1880; — Prize Medal of the Horticultural Society of Haarlem, 1880; — G. van Tienhoven, 1883; — 25<sup>th</sup> Anniversary of the Choral Festival "Zanglust", 1883; — Epizootie, Holland, 1847; — Cholera, Holland; — Royal Dutch Linnaean Society; — Dr H. Boorhaave of Ghent, Prize medal of Dutch Academy of Sciences, Haarlem; — Dr Smits van Nieuwerkerk, 1871; — Hendrik Fredrik Tollens; — Inundations in Guelderland, 1861; — Dr C. B. Silanus, Amsterdam



(**J. ELION F.**); — Medal commemorating the statue erected in honour of Coster, at Haarlem, 1856; Æ. 74 mill. (Jahne 68), etc.

**ELION, SAMUEL COHEN** (*Dutch*). Medallist and Gem-engraver, born in 1815, died at Amsterdam on 11. August 1880. He earned notoriety for his Portrait-cameos. He and his son Jacques owned a Collection of Coins and Medals which came under the hammer, 2-4 July 1900 at Amsterdam (G. T. Bom and Zoon). Consult U. Thieme's, *Allgem. Künstlerlex.*, X.

**ELKAN, BENNO** (*Germ.*). Contemporary Sculptor and Medallist, born at Dortmund. At the Salon of the Société nationale des Beaux-Arts, 1905, he exhibited the following Portrait-medals: Karl Friess, Karlsruhe; — Felix V. Eckhardt, Berlin; — Geh. Rat. Dr G. Wendt; — H. E. Dr A. Burklin; — Hans Thoma, painter; — Edwig Einstein, pianist; — H.V.B. Dr Dakle, Karlsruhe; — Margaretha Schilling Zicinssen, Metz; — Mudding Richter, Dortmund; — Milka Ternina; — H.R.H. The Grand Duke of Baden; — and at the Berlin Kunst Ausstellung, 1907, he had a series of 13 Medals and 2 Plaquettes; — Friedrich Ratzel, architect (cast medal); — Carl Schäfer, architect (cast medal); — Dr Ludwig Frank, of Mannheim, 1914; obv. behind head, incused: **BE**; R. Exergue, incused: **BENNO | ELKAN**; — Field Marshal von Mackensen, 1915, etc.

**ELKINGTON & CO.** (*B.D.M.*, Vol. II, 13). A gold medal in King George's collection, signed **E. & CO.** commemorates the Incorporation of the Priory of St John of Jerusalem (the Order) in 1888, with the Prince of Wales as Grand Prior.

**ELLIN** (*Germ.*). Monetarius at Ratisbon, *circa* 950-1000.

**ELLIOT, E. E.** (*Brit.*). Mint-master at Bombay, 1841-1849.

**ELLIOT, SIR THOMAS HENRY**, K.C.B. (*Brit.*). Appointed Deputy Master and Comptroller of the Royal Mint London, 1913, on the resignation of Sir W.G. Ellison-Macartney. Born in London, September 7th, 1854.

He retired from office on June 4th 1917, when a baronetcy was conferred upon him. His successor was Mr. John Westerman Cawston.

**ELLIS, J. & CO.** (*Canad.*). Publishers of a medal of the Trinity Medical College of Toronto.

**ELLIS & CO., P. W.** (*B.D.M.*, Vol. II, p. 14). This firm has further issued: Commemorative medal of the Assembly of Indian Tribes, Calgary, 1901 (with busts of Duke and Duchess of York,)

75 *℞* and 7 *Æ*; — Canadian Volunteers, Medals for the South-African Campaign, 1900 (various types); — Cornelius Vanderbilt; — Abraham Lincoln; — James Buchanan; — Franklin Pierce; — Millard Fillmore, 1850, etc.

**ELLIS, S.** (*B.D.M.*, Vol. II, p. 14). This Engraver's signature occurs further on a U.S.A. Life Saving medal, designed by Leutze; — Japanese Embassy Medal, 1860; — Globe Electric Battery, A. W. Burke, Toronto token (unsigned), etc.

**ELLISON-MACARTNEY, SIR WILLIAM GREY**, K.C.M.G. (*Brit.*). Appointed Deputy Master and Comptroller of the Royal Mint, London, 1902, on the death of Mr. H.A.D. Seymour. Resigned February 4th 1913, on being appointed Governor of Tasmania. Born in Dublin, June 7th., 1852.

**ELOUIS, CHARLES** (*Brit.*). Appointed Deputy Master of the Mint at Sydney, July 3rd, 1868; resigned December 31, 1877.

**ELSHOLZ**, (also **ELSHOLTZ, ELSCHALT**), **JOACHIM** (*B.D.M.*, Vol. II, p. 14). Mint-engraver and Medallist at Kremnitz, 1580-1602. By him are also some medals: Commemorative Medal of the War with Turkey, 1595; — Christmas Medals (signed: **J. E.**) etc., and possibly a Portrait of Rudolph II. There is a puncheon by him of a medal belonging to a series of 44 Biblical representations, which were issued from the Kremnitz Mint previous to 1641.

Cf. U. Thieme, *Allgem. Künstlerlexikon*, X, 488.

**ELSTER**, Prof. **GOTTLIEB** (*Germ.*). Contemporary Sculptor and Medallist, residing in Berlin. At the Kunst-Austellung held in that city in 1907 the artist exhibited three Portrait-medallions: Carl Magnus; — Bertha Magnus; — Rosalie Oppenheimer; — Christening of the Weimar hereditary Grand Duke, 25. October 1912.

**EMERSON, ROBERT J.** (*Brit.*). Contemporary Sculptor, by whom is a bronze Relief "Love's unfolded Innocence", which was exhibited at the Royal Academy, 1906.

**EMERY, JEAN** (*B.D.M.*, Vol. II, p. 15). Mazerolle calls him a Seal-engraver and mentions the following Jetons engraved by him: 1519. Méreaux for the Confrérie de Saint-Sébastien; — 1521. Jetons for the Church of Saint-Etienne of Meaux; — 1526. Odet de Foix, seigneur de Lautrec; — Jean II. de Mauléon, Bishop of Comminges; — Cardinal Jean d'Orléans, Archbishop of Toulouse; — 1527. Sieur de Bonnes; — 1530. Equerries of Queen Eleonora of Austria, etc.

**EMERY, NICOLAS** (*B.D.M.*, Vol. II, p. 15). This Engraver's jetons were executed between 1531 and 1558: — 1531. Jetons for

three Officers of Queen Margaret of Navarre; — 1532. Chamberlains to Francis, Duke of Brittany; — 1534. Secretary of Queen Margaret of Navarre; — 1539. André Baudry; — 1541. Cardinal Georges d'Amboise; — Sieur de Boisdaulphin; — 1547. Guillaume de Marseilles; — Queen Catherine de Médicis; — 1548. Pierre Pynard; — Sieur de Saint-Belier, Hélié Oder, and Sieur Desguerres, Officers of Queen Catherine de Médicis; — Philibert de la Chambre, First Equerry to the Queen; — R. Bertault and Jean de Soubzmoulins; — G. de Bigny and Charles de Marconnay; — Françoise de Contay d'Humières; — 1549. Francis I. of Cleves, Duke of Nevers; — Queen Catherine and Antoine, sire de Pons; — Cardinal Odet de Coligny-Chatillon, Bishop of Beauvais and Archbishop of Toulouse; — 1550. Louis de Vers; — Francis I. of Cleves; — 1562. Armorial Jetons; — 1553. Cardinal Odet de Coligny-Chatillon; — François de Romans; — 1554-1555. Mary Stuart, Queen of Scotland; — 1556. Queen Marie de Médicis; — Gaspard de Coligny, Admiral of France, and François de Coligny, seigneur d'Andelot; — 1558. Cardinal Charles de Lorraine; — The Dauphiness Marie Stuart and Queen Catherine de Médicis.

Nicolas Emery or Aymery was also Seal-engraver.

BIBLIOGRAPHY. — Mazerolle, *Les Médailleurs français*, Paris.

**EMERY, OLIVIER** (*French*). Mint-master general, 3. September 1555 to 1574.

**EMESER, GEORG** (*Germ.*). Mint-master at Schleussingen (Henneberg), 1499-1501.

**EMMERICH, C. F.** (*B.D.M.*, Vol. II, 1904, p. 17). 1839. Strassburg Cathedral. Rev. of the medal of Erwin von Steinbach, by Kirstein (*R.J.Eidlitz*).

**EMMET, E. E.** (*Amer.*). Die-sinker of New York, or Designer of a medal of the American Geographical Society of New York.

**EMONTS, ARTUS** (*Belg.*). Mint-master at Antwerp, 1. April 1627-26. July 1629, and Maestricht, 1629-1632.

**EMONTS, JEAN** (*Belg.*). Mint-master at Antwerp, 1. April 1624-30. March 1627.

**EMPACHER, HANS** (*Germ.*). Mint-master at Salzburg, *circa* 1608.

**EMPSON, J. F.** (*Brit.*). Medallist; exhibited at the Royal Academy in 1820 an Impression from a medal die representing the Apollo Belvedere.

**EMPTMEYER, CLEMENS** (*B.D.M.*, Vol. II, 17). Born in Vienna, 27. May 1856; pupil of the V. Academy under Radnitzky; *circa*

1880-87 in London. Besides the medals already mentioned are: — Portraits of Ruskin; — Carlyle; — Death of Crown Prince Rudolph of Austria; — Jubilee of the Firm of Foest, 1890; — Medal of the Scientific Society of Baden near Vienna, etc.

Exhibited at the Royal Academy: 1883. Medallion Portraits of Thomas Carlyle, and John Ruskin; — 1888. Jubilee medal struck by order H. M. the Queen.

**ENDLETSBERGER, JOHANN** (*B.D.M.*, Vol. II, p. 19). Born in 1782 at St-Pölten; died in 1850 at Vienna; entered the service of the Vienna and Prague Mints about 1800. Pupil at the Vienna Mint School of Engraving, 1823-1833; Assistant Mint-engraver, 1833-35 and 1844-1848.

In 1814 and 1815 he executed several Peace Medals, and in 1824 in Prague a small "Medal of Honour".

The artist is also described as a Silversmith.

**ENDLETSBERGER, JOHANN** (*Austr.*). Son of the Viennese Die-sinker of the same name (Vol. II, p. 19), and Mint-engraver at Vienna, 1848-1850.

**ENDLETSBERGER, M<sup>lle</sup> WILHELMINE** (*Austr.*). Contemporary Sculptor and Medallist, born in Vienna; pupil of Synayeff-Bernstein. At the Salon of 1909 she exhibited two Plaquettes and two Medals, and in 1908 a bronze Portrait of a Child.

**ENDO, K. S.** (*Jap.*). Director of the Mint at Osaka, from June 1873 to July 1874, and again from November 1880 to November 1893.

**ENEGREN, GUSTAF ADOLF** (*B.D.M.*, Vol. II, p. 19). Additional medal: Magnus Gabriel de la Gardie, 1686; signed **GAE**.

**ENGEL, JOHANN CARL** (*B.D.M.*, Vol. II, p. 19). Medallist and Painter, born at Zittau, died in Hamburg. Learned painting under Schenau at Dresden until 1775, and modelling under Oeser at Leipzig until 1777. In 1789 he was appointed Medallist to the city of Hamburg. He excelled in modelling Portraits.

**ENGELBRECHT** (*Germ.*). Mint-master at Heiligenstadt, circ. 1400.

**ENGELHARD, DANIEL E.** (*Germ.*). Engraver of seals and armorial bearings; † 1554.

**ENGELHARD, HANS** (*Germ.*). Mint-master at Landshut, 1457-1459.

**ENGELHARD, STEFFEN** (*Germ.*). Mint-master(?) at Wernigerode, 1482.

**ENGELHART, JOHANN REINHARDT** (*B.D.M.*, Vol. II, p. 20). Medallist in Breslau 1690-1693; mentioned in 1689 as former Mint-master in Sweden; settled at Stettin in 1696, where he died in 1713. By this Engraver are several medals of Emerich Tököly (1682-1699), Leader of the Hungarian Rebels. Also : Peace of Traventhal between Holstein, Sweden and Denmark, 1700.

**ENGELREICH, ERHARDT** (*Austr.*). Court-goldsmith and Die-cutter at the Mint of Vienna, before 1680.

**ENGELS** (*Belgian*). Appointed Administrator General of the Mint, Teheran, 1901.

**ENGL (ENGL), NICOLAUS (NIKLAS)** (*Austr.*). Die-engraver at Vienna, *circ.* 1571-1580. He cut dies for the coinage, as well as for Prize medals, etc.

**ENGLEHEART, THOMAS** (*Brit.*). Sculptor, Modeller in wax, and Draughtsman; elder brother of George E., was born 1745, and died 1786. Pupil of the R. Academy; won in 1772 a Prize in competition against Flaxman for a Relief "Ulysses and Nausikaa", From 1773 to 1786 E. was a regular exhibitor at the R. Academy. He worked for Josiah Wedgwood. The National Portrait Gallery owns an oval Portrait-medallion by him of Edward, Duke of Kent, in red wax (1786).

BIBLIOGRAPHY. — U. Thieme, *Allgem. Künstlerlexikon*, X, 553.

**ENHÖRNING, CARL** (*B.D.M.*, Vol. II, p. 21). Additional medals : Jonas Alstroemer, of Stockholm; — Carl Wilhelm Scheele or Köping; — Maternity Hospital, Stockholm; — B. & Dr P.J. Bergius; — Dr C.P. Thunberg, Upsala (2 var.); — Dr L.C. Tingstadius, of Stockholm; — Dr N. Dalberg; — Dr J.G. Wallerius, of Upsala; — Dr N.R. of Rosenstein, Stockholm; — Dr Peter Dubb, of Gothenborg; — Linnaeus; — Baroness Günnilia de Geer; — Election of Prince Christian Augustus of Schleswig-Holstein-Sonderburg-Augustenburg as Crown Prince of Sweden, 1810; — David Klöker Ehrenstrahl, Æ 31; — Clas Fleming, Æ 32; — Jacob Gyllenborg, Æ 31; — Nils v. Rosenstein, Æ 34.

**ENJOURANT, SIMON** (*French*). Mint-engraver at Tours, *circ.* 1474-1478.

**ENKE, JOHANN JAKOB** (*B.D.M.*, Vol. II, p. 22). By this Engraver is a Conventionsthaler of Maria, Landgravin of Hesse-Kassel, daughter of George II. of Great Britain, 1764; signed : I.I.E.

**ENNECE, GIANNANTONIO** (*Ital.*). Mint-engraver at Naples, under Charles V. The Dobloons, Ducats, Carlini, Cianforni, etc., by this artist are very fine.

**ENGL, NIKLAS** (*Austr.*). Seal-engraver in Vienna, third quarter of the sixteenth century, *circ.* 1575-1577.

**ENZI, ENCI** (*Germ.*). Monetarius at Augsburg and Ratisbon, 940-1020.

**ENZOLA, GIANFRANCESCO** (*B.D.M.*, Vol. II, p. 22). Mr. Maurice Rosenheim possesses a small Piedfort in bronze with busts on either side of Francesco Sforza and Galeazzo Maria Sforza, evidently a trial of the die for a small gold or silver coin. To this Engraver Dr. Sambon ascribes the Portrait-coins of Sixtus IV (*vide* Martinetti Sale Catalogue, 403). Probably the same as the following.

**ENZOLA, GIAN FRANCESCO DI LUCA** (*B.D.M.*, Vol II, p. 22). Goldsmith, Medallist, and Mint-engraver at Parma; flourished *circa* 1456-1478, according to Zani; and was still living in 1513. Fabriczy praises very highly the work of this Medallist, and observes in connection with his fine medal of Costanzo Sforza: "In der schönen Kopfseite leben — was Auffassung und Sorgfalt der Arbeit betrifft — die besten Traditionen der Pasti, Petricini und späteren Ferraresen," and he further adds: "Nicht glücklich ist unser Künstler dagegen in den Kehrseiten (gewappnete Reiterfigur, ein Heer über eine Brücke ziehend, eine Veste in landschaftlicher Umgebung). In ihrer heraldischen Behandlung verraten sie den Siegelschneider (es existiert von ihm in der That ein Siegel der Stadt Parma)." Fabriczy, *Medaillen der italienischen Renaissance*, p. 47.

Bode ascribes the following Plaquettes to Enzola: Madonna; oval,  $76 \times 44$  mill.; signed: **OPVS. IOHANNIS FRANCISCI. PARMENSI**; — Martyrdom of St. Sebastian;  $52 \times 85$  mill.; signed: **IHOANNIS FRANCISCI PARMENSI. OPVS**; — St. Hieronymus;  $53 \times 81$  mill.; (Mol. n° 93); — St. George; oval,  $86 \times 54$  mill.; — Another, circular, 47 mill.; signed: **IO. FRANCISCI. PARMENSIS** (Mol. n° 745); St. George on horseback; oval,  $46 \times 66$  mill. (Mol. n° 583); — Horseman fighting with two lions;  $70 \times 70$  mill.; signed: **IOANNIS FRANCISI. PARMENSIS** (Mol. n° 97); — Fight between Horseman and two Footsoldiers; circular; 65 mill.; signed: **IHOANNIS FRANCISI. PARMENSIS. OPVS. MCCCCLXVIII** (Mol. n° 96); — Allegory; Cupid riding on Lion; circular, 65 mill.; signed: **IOANNIS. FRANCISI. PARMENSIS**; — Allegory, similar; circular, 51 mill.; signed: **IO. FR. PARMENSIS**; — Allegory, Fortune; circular, 46 mill. (Mol. n° 609); — St. George;  $39 \times 40$  mill.

**E.P.** (*Dan*). These initials *E·P* of a Medallist of the middle of the seventeenth century, occur on a medal with busts of King Frederick III. of Denmark and consort Sophie Amalie, which may be commemorative of their marriage in 1648. It is illustrated in O. Jacobäus, Tab. XXV, and mentioned in Nagler, *Monogrammisten*, II, p. 642, n° 1722. A specimen is in the Maurice Rosenheim Collection.

**EPIMENES** (*Greek*). Archaic Greek Gem-engraver of the sixth cent. B.C. His signature, written in Ionic style : **ΕΠΙ ΜΗΝΕΣ ΕΓΩΙΕ** occurs on a chalcedony scaraboid.

**EPINAL, JEAN D'** (*French*). Goldsmith and Jeton-engraver of Dijon, *circ.* 1418-1424.

**EPITYNCHANOS** (*B.D.M.*, Vol. II, p. 24). The signature **ΕΠΙΤΥ** occurs on the following gems, which may be modern : Mercury, holding caduceus, on eagle of Jupiter (Stosch); — Full figure of Germanicus (Stosch).

Dalton (*B.M. Cat. of Engraved Gems of the Post-classical Periods*, 1915) describes two gems in the Brit. Museum, which are modern and inscribed with the name of Epitynchanus : Red Jasper : Anchor with a dolphin upon the shaft (**ΕΠΙΤΥΝΧΑΝΟΥ**); — Amethyst : Livia (?), idealized bust, facing, wearing a laurel-wreath veil and necklace (**ΕΠΙΤ**).

**EPLIE, ANDREAS** (*Germ.*). Mint-engraver at Mayence, 1765; signed : **A.E.**

**ERC, ERH** (*Germ.*). Monetarius at Ratisbon, *circa* 950-976.

**ERGENSHEIMER, FRITZ** (*Germ.*). Mint-master at Miltenberg, Bavaria, 1370, 1378.

**ERHARD** (*Germ.*). Mint-master(?) at Nuremberg, 1429.

**ERHARD, HANS** (*Germ.*). Mint-master in Sangerhausen, 1440.

**ERINMANN, DIETRICH** (*Swiss*). Mint-master at Basle, about 1342.

**ERLINGER** or **ERLANGER, JÖRG** (*Germ.*). Mint-master at Landshut, 1458-1459.

**ERNST, KASPAR** (*Germ.*). Mint-master at Kallmünz (Pfalz.-Neub.) 1623.

**ERNST, TOBIAS** (*B.D.M.*, Vol. II, p. 26). A Portrait-medal of Count Nicolas Louis of Zinzendorf, founder of the community of Moravian brethren, is signed : **T. ERNST**, and is probably by this Berlin Engraver (1754-1768).

**ERONDELLE, GUILLAUME** (*French*). Goldsmith to Marguerite, Queen of Navarre, and Engraver of Jetons, *circ.* 1536-1541.

**ERONDELLE, JEAN** (*B.D.M.*, Vol. II, p. 27). He was Die-cutter at the Coin Mill, Paris, then Mint-master at Pau, 1556. He belonged to a numerous family of Parisian goldsmiths.

**ERONDELLE, PIERRE** (*French*). Mint-assayer at the Paris Coin Mill, 1552.

**EROS**. This signature occurs, according to Raspe, on the following gems : Prometheus creating man, agate; — Victories of Cupid, which no doubt are both modern.

**ESBERARD, PIERRE** (*French*). Mint-master at Charleville, *circa* 1610.

**ESCH, HIERONYMUS VON** (*Germ.*). Mint-master at Bamberg, 1677-1683.

**ESCHER, ALBERT** (*Swiss*). Third Director of the Swiss Federal Mint at Berne, 28. February 1859 to 17. November 1879.

**ESCHET, ANDRÉ** (*French*). Mint-engraver at La Rochelle, 8. October 1389 to 1413.

**ESCRIU, JAIME** (*B.D.M.*, vol. II, p. 28). A Catalan Chaser. By him are also : Medal of the Naval Exhibition at Fortuny, 1875; Commemorative Medal of Cervantes; Inauguration of Phototypography, 1878; — Restoration of the Bourbon dynasty, 1875 (2 var.).

**ESKRICH, JACOB** (*Germ.*). Engraver of Freiburg in Brisgau, who in 1519 was in business at Paris, where he engraved Jetons of Madame de Nevers.

BIBLIOGRAPHY. — N. Rondot and H. de La Tour, *op. cit.*

**ESMERY, FRANÇOIS** the Elder (*French*). Seal-engraver at Paris, 1521, and author of Jetons.

**ESMERY, JEAN** (*French*). Engraver of Jetons and Méreaux, 1519-1530.

**ESPAÑA, C.** (*Span.*). Medal-engraver of Guatemala, under Ferdinand VII, 1812.

**ESPINAUX, JACQUES D'**, or **DESPRÉAUX** (*French*). Mint-master at the Châlons Coin Mill, *circa* 1595.



**ESTEBAN LOZANO, JOSÉ** (*Span.*). Contemporary Sculptor and Medallist; pupil of Sabino de Medina and of Piquer, 1864; appointed Professor of engraving at the Fine Arts School in Madrid, 1871. His work as a medallist ceased in 1885, through failing eyesight. By him are the following medals: Casto Mendez Nuñez, 1869; — Accession of Alfonso XII., 1875; — Fine Arts Exhibition at Madrid, 1876; — Inauguration of the Ciudad Real Railway, 1877; — Second Centenary of Don Pedro Calderon de la Barca (1881); two varieties; — Fine Arts Exhibition, 1884; — Prize Medal of the Horticultural Society (1881); — Third centenary of Santa Teresa de Jesus, 1882; — Birth of Prince Ferdinand of Bavaria, 1884, etc.

**ÉTIENNE, ABEL EUGÈNE** (*French*). Contemporary Sculptor, born at Bastia; pupil of Ponscarne. At the Salon of 1884 he exhibited a Portrait-plaquette; again in 1892.

**ETTERLI (ETTLY?), HANS** (*Swiss*). Goldsmith, and Assayer at the Mint of Lucerne, 1490-93.

**EU (EY)**. This signature has been considered in some instances to represent the artists Euainetos, Euarchidas, Eukleidas, and Eumenos. The Syracusan tetradrachms signed **EV** have usually been described under Eumenos or Eumenes. Tudeer, *Die Tetradrachmenprägung von Syrakus in der Periode der signierenden Künstler* (*Zeits. für Numismatik*, XXX, pp. 320 + VIII Plates) is of opinion that **EV** is a distinct artist. I am enumerating here the types thus signed.

Period Circa B.C. 425-413.

Eukleidas and **EV**.

1. **AR**. Tetradrachm. Obv. signed **EV** under horses; **RZ**. by Eukleidas (n° 2).

Weil, III, 4. — *Burlington Exhibition Cat.*, CII, 122. — *Bunbury Cat.*, IV, 448. — Tudeer, 25.

2. **AR**. Tetradrachm. Obv. Similar. **RZ**. **ΣΥΡΑΚΟΣΙΟΝ** above head, **EV** behind neck.

*Hirsch Cat.*, 19, IX, 256; 32, IX, 296. — *Burl. Exh. Cat.*, CII, 120 (**RZ**). — Tudeer, 26.

3. **AR**. Tetradrachm. Obv. Similar. **RZ**. with **EV** under neck.

Ward, Hill, VII, 277. — Forrer, p. 149. — Raoul Rochette, II, 15. — Tudeer, 27.

4. **AR**. Tetradrachm. Similar, but slightly varied on **RZ**.

*Hirsch Cat.*, 19, IX, 257; 32, IX, 294. — Tudeer, 28.

5. **AR**. Tetradrachm. Obv. Similar; but no signature on side of head.

Du Ch., VII, 73. — *B.M.C.*, 192. — *Prowe Cat.* (1904), II, 257. — Tudeer, 29.

6. *Æ*. Tetradrachm. Obv. signed **EV** but different treatment of quadriga; *℞*. by Eukleidas (as n° 1).

*Hirsch Cat.*, 32, X, 292. — Pennisi Coll<sup>n</sup>. — Tudeer, 30.

7. *Æ*. Tetradrachm. Obv. signed **EV**. *℞*. **EV** under neck of goddess.

*B.M.C.*, 147. — Forrer, IV, 1-3. — Tudeer, 31.

8. *Æ*. Tetradrachm. Obv. Similar. *℞*. **EV** behind neck; type slightly varied.

*Canessa Cat.* (1907), XIII, 340. — Paris (De Luynes). — Tudeer, 32.

9. *Æ*. Tetradrachm. Another variety.

*B.M.C.*, 146. — *Prowe Cat.* (1912), VIII, 422. — Tudeer, 33. (*Illustrated*).



Syracusan Tetradrachm (n° 9).

10. *Æ*. Tetradrachm. Obv. Quadriga, **EYAINET** on ex. line; *℞*. **EV** behind neck of goddess.

*American Coll. Sale* (1909), II, 68. — *Egger Cat.* (1908), V, 96. — Tudeer, 34.

11. *Æ*. Tetradrachm. Similar, but **EV** under neck.

*Benson Cat.* (1909), XI, 327. — Tudeer, 35.

12. *Æ*. Tetradrachm. Another variety.

*B.M.C.*, 151. — Forrer, IV, 11 (obv.). — *Canessa Cat.* (1907), XIII, 345. — Tudeer, 36.

Dr Arthur Sambon (*Incisori Siracusani*, 1914) does not adopt Tudeer's view as to **EV** being a distinct artist, and thinks that the two forms **EVMHNOV** and **EVMENOV** represent the same engraver, but that the latter signature is posterior to the former.

**EU** (*Greek*). A Syracusan Hemidrachm, published by Sir Arthur Evans in "Some new Artists' Signatures on Sicilian Coins" (*Num.*

*Chron.*, 1894, p. 307) bears on  $\mathcal{R}$ . the inscription **EY**. The coin is thought to be the joint work of Phrygillos and Euarchidas (cf. *Sign.*, p. 80, and *Dict.*, II, 50). *Vide* Eumenes, Euainetos, Euarchidas.

**EU** or **YΞ** (*Greek*). Sir A. J. Evans and M. Michel P. Vlasto have interpreted these inscriptions on Tarentine didrachms of Periods VI and VII as Engravers' signatures. Cf. Forrer, *Signatures* &c., pp. 80-82.

**EU** on a Didrachm of Heraklea Lucaniae (*De Ciccio Sale*, 19, XII, 1907, Paris; lot 26), is thus described by Dr Arthur Sambon.

*Circ.* B.C. 380. Head of Pallas to r., her helmet adorned with Scylla hurling stone; in front, the artist's signature **EY**.  $\mathcal{R}$ . Herakles standing to r. strangling lion; above **ΗΗΡΑΚΛΗΙΩΝ**; to l. **ΠΟΛ** and club; in the field, a vase.

On another coin of Herakleia we find the signature **EYΦΡ**, and Sir Hermann Weber has published a specimen with **EYΘ**.

The following list drawn by L. Tudeer will be found useful. I have shortened the references and only given the handiest. As it would take up too much space to describe each type, it will be necessary to consult the works of reference, and especially Tudeer, to enable one to identify the coins.

L. Tudeer's Classification of Syracusan Tetradrachms of the Period of the Artists' Signatures.

#### A. Circa B.C. 425-413.

##### 1. <sup>1</sup> Sosion and Eumenos.

1. Unsigned. Obv. Type 1.  $\mathcal{R}$ . Type 1. Head to l., by Sosion (Berlin Mus., and others).

2. Signed *Sosion*. Type 1.  $\mathcal{R}$ . Type 2;  $\begin{smallmatrix} \Sigma\Omega\Sigma \\ \Omega\mathbf{N} \end{smallmatrix}$  on ampyx (Munich; Paris).

3. — Type 2.  $\mathcal{R}$ . Type 2. (Hill, III, 8  $\mathcal{R}$ ; Weil, I, 4; Forr. p. 145 and 303).

4. Unsigned. Type 2.  $\mathcal{R}$ . Type 1 (Du Chastel, VI, 65; *B.M.C.*, 155; Forr., IV, v, 3  $\mathcal{R}$ ).

5. — Type 3.  $\mathcal{R}$ . Type 3 (D.C., VI, 67; *B.M.C.*, 154).

6. Signed *Eumenos*. Type 3.  $\mathcal{R}$ . Type 4;  $\begin{smallmatrix} \mathbf{EYMH} \\ \mathbf{NOV} \end{smallmatrix}$  on ampyx (Ward, Hill, VI, 274).

1. The numbers correspond to Tudeer's and the Plates accompanying his monograph. Only the handiest references are given for the sake of brevity.

2. L. Forrer, *Catalogue of Sir Hermann Weber's Greek Coins*, no 685 (Pl.). Also *Num. Chron.*, 1896, p. 4, no 3 (Pl. I, 3).

7. — Type 4 (*B.M.C.*, 140; Hill, III, 6; Forr., IV, v, 1-2).

8. — —  $\mathcal{R}$ . Type 5;  $\text{E}^{\text{VMH}}_{\text{NO}}$  on ampyx (Holm, V, 10; Forr., p. 144 and 362).

9. Unsigned. —  $\mathcal{R}$ . Type 6; no signature, and varied (Paris, "Well-known Archaeologist" sale, 1898, V, 92).

## 2. Head with flowing locks.

10. Unsigned. Type 5.  $\mathcal{R}$ . Type 7 (Copenhagen; *Müller Cat.*, 1302).

11. — —  $\mathcal{R}$ . Type 8 (Berlin; D.C., XV, 69*bis*).

12. — —  $\mathcal{R}$ . Type 9; slightly varied from 8 (*B.M.C.*, 143; Evans, *Num. Chron.*, 1891, p. 244  $\mathcal{R}$ ).

13. — Type 6.  $\mathcal{R}$ . — (*Benson Cat.*, XI, 323; Berlin).

14. — —  $\mathcal{R}$ . Type 10 (Oman Coll<sup>n</sup>).

15. — Type 7.  $\mathcal{R}$ . Type 9 (Berlin; Imhoof-Blumer, *Journ. int.*, n° 11, IV, 2  $\mathcal{R}$ ).

16. — —  $\mathcal{R}$ . Type 10 (D.C., VI, 69; Forr., p. 155).

17. — —  $\mathcal{R}$ . Type 11, almost as 10 (Brussels, Paris; *Hirsch Cat.*, 32, IX, 302).

## 3. Eumenos and Eukleidas.

18. Signed. Type 7.  $\mathcal{R}$ . Type 12;  $\text{EVMHNOY}$  between neck of goddess and dolphin (D.C., VI, 63; Forr., IV, IV, 4-5; *B.M.C.*, 142).

19. — Type 8.  $\mathcal{R}$ . — (Weil, I, 1; Forr., p. 146; *B.M.C.*, 141).

20. Unsigned. —  $\mathcal{R}$ . Type 13; no signature (D.C., VI, 61).

21. Signed. Type 9;  $\text{EVMHNOV}$  in exergue.  $\mathcal{R}$ . — (D.C., XV, 61*bis*; Berlin).

22. Signed. —  $\mathcal{R}$ . Type 14;  $\text{EVMHNOV}$  under truncation and behind neck (Berlin; *Montagu Cat.*, III, 142).

23. — —  $\mathcal{R}$ . Type 15;  $\text{EVMHNOV}$  under neck and behind (D.C., VI, 68; *B.M.C.*, 144).

24. — —  $\mathcal{R}$ . Type 16;  $\text{EVKA}_{\text{EIDAA}}$  under chin (D.C., VI, 62; Forr., p. 137, 148; *B.M.C.*, 193).

## 4. Eukleidas and EV.

25. Signed. Type 10;  $\text{EV}$  under horses.  $\mathcal{R}$ . Type 16;  $\text{EVKA}_{\text{EIDAA}}$  on diptychon (Berlin; Weil, III, 4).

26. — —  $\mathcal{R}$ . Type 17;  $\text{EV}$  behind neck (Paris; *Hirsch Cat.*, 19, IX, 256; 32, IX, 296).

27. Signed. Type 10.  $\mathcal{R}$ . Type 18; **EV** under truncation (Forr., p. 149; Ward, Hill, VII, 277).  
 28. — —  $\mathcal{R}$ . Type 19 — *B.M.C.*, 147; Forr., IV, 13  $\mathcal{R}$ ).  
 29. — —  $\mathcal{R}$ . Type 20; unsigned (D.C., VII, 73; *B.M.C.*, 192).  
 30. — Type 11; under horses **EV**.  $\mathcal{R}$ . Type 16; **EVKA**  
**EIDAA**  
 on diptych (*Hirsch Cat.*, 32, X, 292).  
 31. — —  $\mathcal{R}$ . Type 21; **EV** under truncation (*B.M.C.*, 147; Forr., IV, 13  $\mathcal{R}$ ).  
 32. — —  $\mathcal{R}$ . Type 22; **EV** behind neck (*Canessa Cat.*, 1907, XIII, 340; *Le Musée*, 1907, p. 334).  
 33. — —  $\mathcal{R}$ . Type 17; **EV** behind neck (*Warren Cat. Regl.*, X, 377; *B.M.C.*, 146).

#### 5. Eukleidas and Euainetos.

34. Signed. Type 12; **EYAINETO** on exergual line.  $\mathcal{R}$ . Type 17; **EV** behind neck (*Amer. Coll. Sale*, 1909, II, 68).  
 35. — —  $\mathcal{R}$ . Type 18; **EV** under truncation (*Benson Cat.*, 1909, XI, 327).  
 36. — —  $\mathcal{R}$ . Type 19; — (*B.M.C.*, 151; Forr., IV, 11 obv.).  
 37. — —  $\mathcal{R}$ . Type 23; **EVKAEI** on lower border of sphendone (Weil, III, 6; D.C., VII, 75; *B.M.C.*, 190; Forr., IV, 12, etc.).  
 38. — —  $\mathcal{R}$ . Type 20; unsigned (*Hirsch Cat.*, 32, II, 336).  
 39. — Type 13; unsigned.  $\mathcal{R}$ . Type 23; **EVKAEI** on border of sphendone (*B.M.C.*, 191).  
 40. Unsigned. —  $\mathcal{R}$ . Type 20; unsigned (Copenhagen).  
 41. Signed. —  $\mathcal{R}$ . Type 24; **EYAI** on dolphin in front of goddess's mouth (*B.M.C.*, 189).

#### 6. Euainetos and Eumenes.

42. Signed. Type 14; **EYAIN** on tablet.  $\mathcal{R}$ . Type 24 (*B.M.C.*, 188; D.C., VII, 74; Hill, III, 10; Forrer).  
**ETO**  
 43. — —  $\mathcal{R}$ . Type 25; **EVMEIOV** under truncation (D.C., VI, 64; *B.M.C.*, 148; Forrer, p. 90 (2) and 150).  
**NOV**  
 44. — —  $\mathcal{R}$ . Type 26; **EVME** under truncation (*Hirsch Cat.*, 32, XII, 331).



Syracusan Tetradrachm (n° 43).

45. — —  $\mathcal{R}$ . Type 27; **EVME** | **NOV** under truncation and behind neck (*B.M.C.*, 150; *D.C.*, XV, 72 *bis*).

*B. Circa B.C. 413-399.*

1. Eumenes and Phrygillos.

46. Signed. Type 15; **EYΘ** in ex.  $\mathcal{R}$ . Type 28; **EVM** under truncation (*D.C.*, VI, 71; *Forr.*, p. 128 and 152).

47. — —  $\mathcal{R}$ . Type 29; **ΦΡΥΓΙΑΛ** under truncation  
**ΟΣ**

48. — —  $\mathcal{R}$ . Type 26; **EVME** **NOV** under truncation  
(*D.C.*, VI, 72; *B.M.C.*, 152; *Forr.*, p. 127, 151).

2. Phrygillos and Euarchidas.

(Head of goddess on obv.).

49. Signed. Type 16; **ΦΡΥ** on ampyx.  $\mathcal{R}$ . Type 30; unsigned  
(*B.M.C.*, 159; *D.C.*, VII, 82).

50. Unsigned. Type 17; no signature — (*Egger Cat.*, 1906, V, 193).

51. Signed. Type 18; **ΦΡΥ** on ampyx — (*B.M.C.*, 160; *Paris*).

52. — —  $\mathcal{R}$ . Type 31; in exerg. **EY** | **APXIDΔ** (*D.C.*, VII, 84; *Forr.*, p. 122 and 266).

53. — —  $\mathcal{R}$ . Type 32; slightly var. from Type 30; unsigned (*Berlin*; *Brussels. &c.*).

54. — —  $\mathcal{R}$ . Type 33; **EY** **APXIDΔ** in front of horses' forelegs (*Weil*, I, 11 and 12; *Forr.*, p. 141  $\mathcal{R}$ ).

55. Signed. Type 19; **ΦΡΥ** on ampyx; slightly varied from T. 18.  $\mathcal{R}$ . — (*Samson, Canessa Cat.* (1902), 517, Pl. VI, 2; *Pennisi*).

56. — —  $\mathcal{R}$ . Type 34; unsigned (*D.C.*, VII, 83; *Weil*, I, 10; *B.M.C.*, 158).

3. Eukleidas.

57. Signed. Type 20. Quadriga.  $\mathcal{R}$ . Type 35 ; **EYKΛEI** on back of dolphin in front of head of goddess (*B.M.C.*, 161 ; *D.C.*, VII, 80 ; Forr., 133, 2).

4. Head of Athene by Eukleidas and Head with tuft of hair.

58. Signed. Type 21. Quadriga.  $\mathcal{R}$ . Type 36 ; facing head of Athene,  $\begin{smallmatrix} \mathbf{K} & \mathbf{\Lambda E} & \mathbf{\Delta} \\ \mathbf{E} & \mathbf{\Lambda} & \mathbf{A} \end{smallmatrix}$  on helmet (*B.M.C.*, 198 ; Head, IV, 10 ; *D.C.*, VIII, 90 ; Forr., p. 139).

59. — —  $\mathcal{R}$ . Type 37 ; **EY | K | ΛEΙΔ** on helmet (Pennisi, Vienna).

60. Unsigned. —  $\mathcal{R}$ . Type 38 ; unsigned (*D.C.*, VIII, 92).

61. — —  $\mathcal{R}$ . Type 39 ; slightly varied from last (*B.M.C.*, 225 ; Forr., p. 364).

62. — —  $\mathcal{R}$ . Type 40 — (*B.M.C.*, 224 ; *D.C.*, VIII, 91).

5. The “large Head” to right.

63. Unsigned. Type 22. Quadriga.  $\mathcal{R}$ . Type 41 (*D.C.*, VII, 79 ; *B.M.C.*, 221 ; Hill, VII, 3).

64. — —  $\mathcal{R}$ . Type 42 ; slight variety (*B.M.C.*, 222).

65. — —  $\mathcal{R}$ . Type 43 (De Luynes, Choix, VII, 15 ; Berlin ; Paris).

6. Head of Kora.

66. Unsigned. Type 23. Quadriga.  $\mathcal{R}$ . Type 44 (*B.M.C.*, 223 ; *D.C.*, VIII, 86 ; Hill, VII, 12).

7. IM.

67. Unsigned. Type 24. Quadriga.  $\mathcal{R}$ . Type 45 ; **IM** behind head (*B.M.C.*, 214 ; *D.C.*, IX, 98 ; Forr., p. 171).

8. The “large Head” to left, and Parme.

68. Unsigned. Type 25. Quadriga.  $\mathcal{R}$ . Type 46 (Berlin ; Brussels).

68<sup>a</sup>. — —  $\mathcal{R}$ . Type 42 (*Hirsch Cat.*, 32, XIII, 342).

69. — —  $\mathcal{R}$ . Type 47 (*D.C.*, VII, 77 ; *B.M.C.*, 220 ; Forr., p. 223).

70. — —  $\mathcal{R}$ . Type 48 (*R.M.C.*, 219 ; Head, V, 2).

71. Signed. —  $\mathcal{R}$ . Type 49 ; **ΠΑΡΜΕ** under truncation (Macdon., XVII, 2 ; *Hirsch Cat.*, 32, XIII, 350).

72. Unsigned. —  $\mathcal{R}$ . Type 50 (Forr., p. 266, 2 ; *Hirsch Cat.*, 32, XIII, 351).

9. Parme . . . . and his style.

73. Unsigned. Type 26. Quadriga.  $\mathcal{R}$ . Type 50; unsigned (Berlin; *Benson Cat.*, XIII, 350).

74. — —  $\mathcal{R}$ . Type 51 (*B.M.C.*, 211; *Hirsch Cat.*, 32, XIII, 352, 356).

75. — — Type 27. Quadriga.  $\mathcal{R}$ . Type 46 (*Hirsch Cat.*, 32, XIII, 340).

76. — —  $\mathcal{R}$ . Type 52 (*D.C.*, VII, 78).

77. Signed. —  $\mathcal{R}$ . Type 49; **ΠΑΡΜΕ** under truncation (*B.M.C.*, 213; *D.C.*, VIII, 85).

10. Kimon's facing head of Arethusa.

78. Signed. Type 28. Facing head; **KIMΩN** on ampyx;  $\mathcal{R}$ . Type 53. Quadriga; on exerg. line **KIMΩN** (*D.C.*, VIII, 89; Luynes, *Choix*, VII, 16).

79. — —  $\mathcal{R}$ . Type 54. Variety; no signature (*D.C.*, VIII, 88; Berlin).

80. Signed. Type 29; **KIMΩN** on ampyx.  $\mathcal{R}$ . **KIMΩN** on exergual line (*B.M.C.*, 209; *Benson Cat.*, XII, 347).

81. — —  $\mathcal{R}$ . Type 54; unsigned (*B.M.C.*, 08; Head, IV, 9; *D.C.*, VIII, 87).

11. Unknown Artists.

82. Unsigned. Type 30. Quadriga.  $\mathcal{R}$ . Type 55; head to l. (*D.C.*, VII, 76; *B.M.C.*, 217-8).

83. — —  $\mathcal{R}$ . Type 56; **ΣΥΡΑΚΟΣΙΩΝ** (*Benson Cat.*, XII, 349; *Delbecke Cat.* (1907) II. 57).

84. — — Type 31 slightly varied.  $\mathcal{R}$ . Type 56; unsigned (*D.C.*, XV, 81 *bis*; *Hirsch Cat.*, 32, XIII, 347).

85. — —  $\mathcal{R}$ . Type 57; **ΣΥΡΑΚΟΣΙΩΝ**; variety (*Hirsch Cat.*, 32, XIV, 355).

12. Eukleidas.

86. Signed. Type 32. Quadriga.  $\mathcal{R}$ . Type 58; **EYKΛEI** on panel below neck of goddess (Forr., p. 136; *Canessa Cat.* (1907), XIII, 348).

87. Unsigned. —  $\mathcal{R}$ . Type 59; no signature (*Hirsch Cat.*, 32, XIII, 344; *D.C.*, VII, 81).

C. Circa B.C. 399-387.

1. Eukleidas and his Imitators.

88. Signed. Type 33. Quadriga.  $\mathcal{R}$ . Type 60; **EYKΛEI** on panel (*D.C.*, XV, 94, *bis*; Forr., p. 137).



- 88<sup>a</sup>. — — ; **EYKAE** on panel (*Egger Cat.*, 45, lot 388).
89. Unsigned. — **℞**. Type 61; no signature (*Hirsch Cat.*, 32, XIV, 369).
90. — — **℞**. Type 62; head to l. as type 60 (*Rollin Cat.*, 1910, V, 209).
91. — — **℞**. Type 63; slightly varied (*Hirsch Cat.*, 32, XIV, 361).
92. — **℞**. Type 64 — (H.P. Smith Sale (1905), II, 114).
93. — Type 34. Quadriga **℞**. — — (*Journ. intern.*, 1908, XII a 3).
94. — — **℞**. Type 62 (*Hamburger Cat.*, 1909, I, 346).
95. — — **℞**. Type 57 (*B.M.C.*, 210).
96. — — **℞**. Type 65 (*Hirsch Cat.*, 32, XIV, 362; *B.M.C.*, 196).
97. — — **℞**. Type 66 (*D.C.*, VIII, 93; *Forr.*, p. 138, 2).
98. — — **℞**. Type 67 (*B.M.C.*, 195; *Head*, IV, 5; *Hirsch Cat.*, 32, XIV, 364).
99. — — **℞**. Type 68; slightly varied (*Hartwig Sale Cat.*, 1910, 624).
100. — — **℞**. Type 69 — (*Hirsch Cat.*, 26, XV, 428).
101. — — **℞**. Type 70 — (*Maddalena Cat.*, 1903, 649, VI, 4; *Prowe Cat.*, 1904, II, 254).
102. — Type 35. Quadriga. **℞**. Type 69 (*Hirsch Cat.*, 32, XIV, 366; *Holm*, V, 13 **℞**).
103. — — **℞**. Type 70 (*Strozzi Cat.*, XI, 1406; *Paris*).
104. — — **℞**. Type 71 (*D.C.*, VIII, 94; *Benson Cat.*, XII, 343; *B.M.C.*, 197).
2. Tetradrachms in the style of Kimon and Euainetos's decadrachms
105. Unsigned. Type 36. Quadriga. **℞**. Type 72; head to l. (*B.M.C.*, 207; *D.C.*, VIII, 95; *Hill*, VI, 16).
106. — Type 37. — **℞**. Type 73; — (*D.C.*, XV, 97 bis; *Hill*, VI, 17; *Forrer*, p. 108).

**EUAINETOS** (*B.D.M.*, Vol. II, pp. 41-50; *Notes sur les signatures*, pp. 83-121).

For combinations of types by Evaenetos with other artists see table drawn from Tudeer's monograph, under **EUMENES**.

The following is an attempt at some connected sequence of the works of the famous Syracusan Coin-engraver. For descriptions of the coins, it will be necessary to refer to the works which I have cited.

SYRACUSE.

*Circa B.C. 417-412.*

1.  $\mathcal{R}$ . Tetradrachm. Obv. Quadriga; **EYAINETO** on exergual line;  $\mathcal{R}$ . **EV** behind neck.

*Sale American Coll.* (1909), II, 68. — *Egger Cat.* (1908), V, 96. — Tudeer, 34. **EV** n° 10.

Euainetos in his quadrigas always depicts the horses with feet completely detached from the ground. The model is found on the Parthenon marbles.

2.  $\mathcal{R}$ . Tetradrachm. Obv. Similar;  $\mathcal{R}$ . **EV** under neck.

Cambridge. — *Benson Cat.* (1909), XI, 327, Tudeer, 35. **EV**, n° 11.

3.  $\mathcal{R}$ . Tetradrachm. Obv. Similar;  $\mathcal{R}$ . **EV** under neck.

*B.M.C.*, 151. — A well-known Cabinet (1909), II, 52. — Forrer, IV, 11 (obv.). — Tudeer, 36. **EV**, n° 12).

4.  $\mathcal{R}$ . Tetradrachm. Obv. Similar.  $\mathcal{R}$ . by Eukleidas; **EVKΛEI** on border of spendone.

*B.M.C.*, 190. — Head, IV, 4. — Du Ch., VII, 75. — Forrer, IV, 12, IV, IV, 3 obv. IV, v, 5, p. 90 (1) and 134. — Tudeer, 37. Eukleidas, n° 4.

5.  $\mathcal{R}$ . Tetradrachm. Obv. Similar.  $\mathcal{R}$ . **NOI | Σ | O | Ν | Α | ΡΥΣ**; no signature.

*Hirsch Cat.*, 32, XII, 336. — Tudeer, 38.

6.  $\mathcal{R}$ . Tetradrachm. Obv. Quadriga, unsigned;  $\mathcal{R}$ . **EYAI** on dolphin near mouth of goddess.

*B.M.C.*, 189. — Paris. — *Egger Cat.* (1909), VIII, 242. — Tudeer, 41.

7.  $\mathcal{R}$ . Tetradrachm. Obv. **EYAIN**  
**ETO** on label held by Nike.  $\mathcal{R}$ . as last.

*B.M.C.*, 188. — Holm, V, 3 — Hill, III, 10. — Forrer, p. 87. — Du Ch., VII, 74. — Tudeer, 42. Sambon (*Incisori Siracusani*) considers this type as the earliest work of Euainetos and dates it *circa* B.C. 417-416. He suggests that previous to this period, the artist was working for the Mints of Camarina and Catana.

8.  $\mathcal{R}$ . Tetradrachm. Obv. Similar;  $\mathcal{R}$ . **EVMENOV** under neck of goddess.

*B.M.C.*, 148. — Berlin. — Du Ch., VI, 64. — Head, III, 13. — Forrer, p. 90 and 150. — Tudeer, 43. — Eumenes, I.

9.  $\mathcal{R}$ . Tetradrachm. Obv. Similar; **EYME<sup>NOV</sup>** under neck.

*Hirsch Cat.*, 32, XII, 337. — Berlin. — *Evans Sale* (1898), IV, 85. — Tudeer, 44. — Eumenes, 2.

10. —  $\mathcal{R}$ . Tetradrachm. Obv. Similar;  $\mathcal{R}$ . **EYME | NOV** under neck and behind.

*B.M.C.*, 150. — Hill, III, 9 (R). — Du Ch., XV, 72 *bis*. — *Egger Cat.* (1908), V, 101. — Tudeer, 45. — Eumenes, 3.

11. *Æ*. Hemidrachm, unsigned; attributed to Euainetos.

*B.M.C.*, 166. — Cf. Forrer, 91, 8. — *Num. Chron.*, XVIII, 9.

12. *Æ*. Hemidrachm by Euainetos, unsigned.

*B.M.C.*, 164. — Evans, *Syr. Med.*, VIII, 8. — Hd., III, 16. — Forrer, 89, 2.

### Dionysian Dynasty (B.C. 406-345).

13. *Α*. 100 litrae, **EYA** by Euainetos.

Weil, II, 3. — Forrer, 103, 16.

14. Similar; signed **EYAI**.

Evans, V, 2. — Forrer, 103, 14.

15. Similar; signed **EYAINÉ**.

*Rev. num.*, 1840, p. 21. — Forrer, 103, 15.

16. Similar; unsigned; pellet on either side of head.

*Zeits. f. Num.*, XVII, p. 170, 10. — *Num. Chron.*, 1892, p. 3, n° IX. — Forrer, 104, 18.

17. Similar; unsigned; star behind head.

Evans, V, 1. — *Num. Chron.*, 1892, p. 3, n° VII. — Forrer, 104, 17.

18. Similar; unsigned; star and traces of **EY**.

Evans, V, 1. — Regling, 353. — Cf. Forrer, 104, 17.

19. *Α*. 50 litrae, by Euainetos.

**E** behind head.

*B.M.C.*, 169. — Du Ch., 152. — Hd., IV, 2. — Holm, V, 6. — Cf. Forrer, 105, 19.

20. Similar, unsigned. Grain of corn behind head.

Forrer, 105, 20.

Cf. also P. Orsi, *Di un insigne tesoretto di aurei persiani e siracusani rinvenuti ad Avola* (Sicilia), where a number of these hectolitrae are described and illustrated, some with fresh signatures.

21. *Æ*. Decadrachm by Euainetos. I. Type. After *circ.* B.C. 400-370.

Unsigned. Scallop shell with valve turned upwards.

Cf. *B.M.C.*, 186. — Du Ch., 144. — Evans, V, 10. — Forrer, 106, 21.

22. *Æ*. Decadrachm, by Euainetos. I. Type.

Unsigned. Scallop shell, valve turned down.

*B.M.C.*, 186. — Cf. Du Ch., 144. — Forrer, 106, 22.

23. *Æ*. Decadrachm, by Euainetos. I. Type. *Circ.* B.C. 406.

Unsigned. Scallop shell, varied.

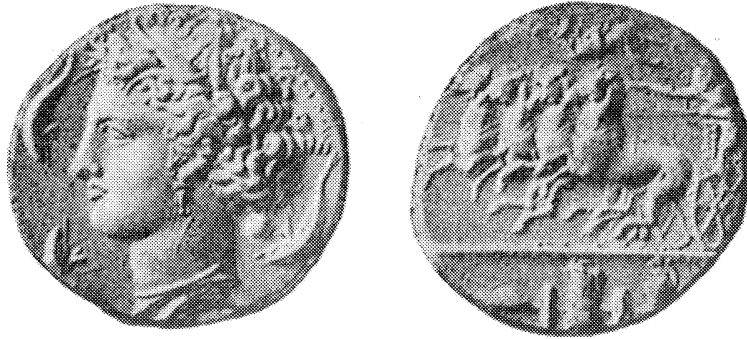
Cf. Vienna, *Egger Sale*, 10, XII, 1506, lot 179.

24.  $\mathcal{A}$ . Decadrachm by Euainetos. I. Type.

Unsigned. Scallop shell, and below chin 1. Forrer, p. 107, 23.

25.  $\mathcal{A}$ . Decadrachm by Euainetos. I. Type.

Unsigned. Pellet under chin. *B.M.C.*, 179. — Forrer, 107, 24.



Decadrachm by Euainetos (n<sup>o</sup> 22).

26.  $\mathcal{A}$ . Decadrachm by Euainetos. I. Type.

Unsigned. Small pellet under chin; behind head, star of eight rays. *B.M.C.*, 184. — Forrer, 109, 27.

27.  $\mathcal{A}$ . Decadrachm by Euainetos. I. Type.

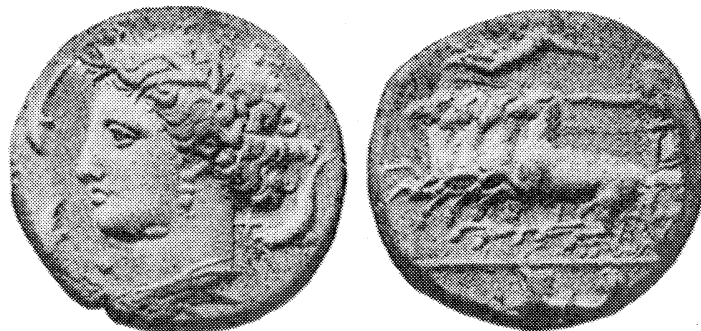
Unsigned. No pellet, but star behind head. *B.M.C.*, 185. — Forrer, 109, 28.

28.  $\mathcal{A}$ . Decadrachm by Euainetos. I. Type.

Unsigned. Below chin, griffin's head with lowered crest r. On  $\mathcal{R}$ . below armour, ΑΘΛ(A). *B.M.C.*, 187 *var.* — Forrer, 109, 29.

29.  $\mathcal{A}$ . Decadrachm by Euainetos. I. Type. *Circ.B.C.* 406.

Unsigned. Behind head, griffin's head l., crest lowered; below chin, griffin's head with raised crest. *Num. Circ.*, 1896, col. 1562, n<sup>o</sup> 9. — Forrer, 109, 30.

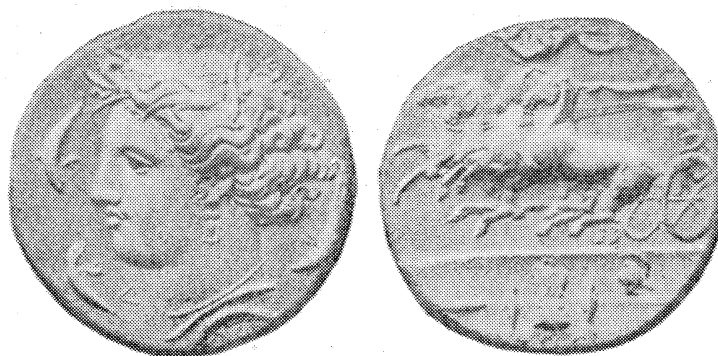


Decadrachm by Euainetos (n<sup>o</sup> 31).

30. Decadrachm by Euainetos. I. Type. *Circ.B.C.* 406.

Unsigned. Behind head, scallop; below chin, pellet. *Hirsch Cat.*, XXXII, lot 227.

31.  $\mathcal{A}$ . Decadrachm by Euainetos. I. Type.  
Unsigned. Behind head + ; below chin, a pellet. *B.M.C.*, 182.  
— Forrer, 109, 26.
32.  $\mathcal{A}$ . Decadrachm by Euainetos. II. Type.  
Unsigned. Below chin,  $\Delta$ . On  $\mathcal{R}$ . in ex.,  $\mathcal{A}\Theta\Lambda\mathcal{A}$ . *B.M.C.*, 173  
*var.* — Forrer, 115, 32.



Decadrachm by Euainetos (no 32).

33.  $\mathcal{A}$ . Decadrachm by Euainetos. II. Type.  
Signed **EYAI**NE. Below chin,  $\Delta$ . On  $\mathcal{R}$ . in ex.,  $\mathcal{A}\Theta\Lambda\mathcal{A}$ . *B.M.C.*, 173. — Head IV, 3. — Evans, V, 11. — Holm, 5, 9. — Forrer, 115, 32.
34. Similar ; with similar signature, but without  $\mathcal{A}\Theta\Lambda\mathcal{A}$ .
35. Similar ; without signature or inscription.
36.  $\mathcal{A}$ . Decadrachm by Euainetos. II. Type.  
Signed **EYAI**NE. On  $\mathcal{R}$ . below armour  $\mathcal{A}\Theta\Lambda\mathcal{A}$ . *B.M.C.*, 175. — Du Ch., 147. — Holm, V, 9. — Forrer, 116, 33.
37.  $\mathcal{A}$ . Decadrachm by Euainetos. II. Type. *Circ.B.C.* 400.  
Traces of signature ;  $\mathcal{A}\Theta\Lambda\mathcal{A}$  in small characters under armour.  
Du Ch., 146. — Forrer, 116, 34.
38.  $\mathcal{A}$ . Decadrachm by Euainetos. II. Type.  
Signed **EYAI**NE ;  $\Delta$  below chin.  $\mathcal{R}$ . no inscription. *B.M.C.*, 173 *var.* — Forrer, 115, 32 *var.* — Vienna, *Egger Sale*, 7, 1, 1908, lot 103.
39.  $\mathcal{A}$ . Decadrachm by Euainetos. II. Type.  
Signed **EYAI**NE. No inscription on  $\mathcal{R}$ . Forrer, 117, 35.
40.  $\mathcal{A}$ . Decadrachm by Euainetos. II. Type.  
Unsigned on obv. ; scallop shell behind head. On  $\mathcal{R}$ . below exergual line traces of signature **EY...N** ; below armour  $\mathcal{A}\Theta\Lambda\mathcal{A}$ . *B.M.C.*, 186 *var.* — Forrer, 117, 36. Probably a transitional type between the I. and II. periods, dating from before the coins signed on obv.
41.  $\mathcal{A}$ . Decadrachm by Euainetos. II. Type.  
Unsigned. No inscription on  $\mathcal{R}$ . Evans, VI, 1. — Forrer, 117, 38. Several varieties exist of this type

42.  $\mathcal{A}$ . Decadrachm by Euainetos. II. Type.  
Unsigned. No inscription on  $\mathcal{R}$ . Forrer, 117, 39. — *Bunbury Sale Catalogue*, n° 418.
43.  $\mathcal{A}$ . Decadrachm by Euainetos. III. Type.  
Signed on obv. **EYAINETOY**. Evans, V, 13. — Forrer, 118, 40.



Decadrachm by Euainetos, signed.

### CAMARINA.

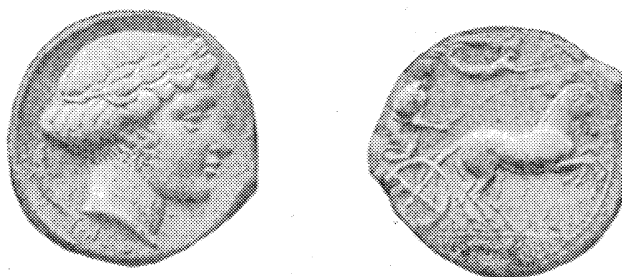
*Circ.* B. C. 420-409.

44.  $\mathcal{A}$ . Didrachm by Euainetos.  
Obv. signature **EYAI** on neck. *B. M. C.*, 16. — Weil, II, 6. — Evans, VII, 11. — Forrer, 94, 9. According to Sambon, the dies of Camarina and Catana by Euainetos belong to a period previous to the beginning of his Syracusan activity, which he dates from about B. C. 417/416.

### CATANA.

*Circ.* B. C. 420-405.

45.  $\mathcal{A}$ . Tetradrachm by Euainetos.  
Signed on tablet on  $\mathcal{R}$ . **EYAIN**. *B. M. C.*, 35. — Weil, II, 4. — Holm, VI, 3. — Evans, VI, 9. — Forrer, 96, 10.
46.  $\mathcal{A}$ . Tetradrachm by Euainetos.  
Signed on obv. Ex. *Benson Sale*, lot 208. Sir Arthur Evans.



Tetradrachm of Catana.

47.  $\mathcal{A}$ . Drachm by Euainetos.  
Signed on obv. **EYAI** beneath neck. Evans, VII, 10. — Weil, II, 5. — Hill, IV, 15. — Forrer, 98, 11.  
48.  $\mathcal{A}$ . Drachm by Euainetos.  
Signed in field on obv. **EYAI**. *B.M.C.*, 29. — Salinas, XIX, 30. — Forrer, 99, 12.

### NAXOS.

*Circ. B.C.* 413-404.

49.  $\mathcal{A}$ . Tetradrachm by Euainetos. Only 3 specimens known. Unsigned, but attributed to the artist from stylistic arguments. Hill, VIII, 17. — Seltm., *Riv. Ital.*, 1898, p. 347. — Forrer, p. 100. One in M. Jameson's Collection.

### SEGESTA.

*Circ. B.C.* 415-406.

50.  $\mathcal{A}$ . Tetradrachm by Euainetos. Unique specimen in Berlin Museum.  
Unsigned, but assigned to the artist from stylistic reasons. Lederer Pl. V, p. 20. — Holm, IV, 11. — Forrer, p. 102.

### TERINA.

Sir Arthur J. Evans has detected the presence of the signature of this Engraver on Didrachms of Terina (corresponding to Regling, obv. **MM** and  $\mathcal{R}$ .  $\sigma\sigma\sigma$ ), type illustrated below:

51. Obv. **TEPINAION**. Head of Nikê-Terina to r., wearing earring with triple pendants and beaded necklace; hair rolled and elaborately waved; the whole in fine circle.



Didrachm of Terina.

$\mathcal{R}$ . Winged figure of the Nymph seated on square altar or cippus, resting on a narrow base. She wears a sleeveless chiton and himation. On the ampyx above her forehead is the inscription **EYA** in microscopic characters. A bird with spread wings is perched on the back of her r. hand, and her l. rests on the back of the cippus; the whole in a fine circle. The design is of extraordinary relief (Description by Sir A. J. Evans).

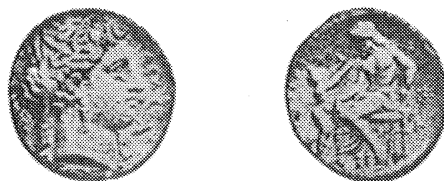
“ Closely allied to this type of the ‘ rich ’ style, presenting the signature of Evaenetos, are two others, n<sup>os</sup> 83 and 84 of Dr Regling’s list. N<sup>o</sup> 84 presents the monogram  $\text{Æ}$  on its obv., and a crab is inserted in the exergual space of the  $\text{R}\Sigma$ . ”

“ There can be no doubt ”, continues Sir Arthur”, that the employment of Syracusan engravers for the mint of Terina, more especially of the official Die-sinker of Dionysios, stands in close relation with the domination that he at this time exercised in the toe of Italy. This begins with the expedition against Rhegion in 391, bringing with it the defeat of the Crotoniate fleet, and culminates in the crushing defeat of the army of the Italiote confederates on the Helleporos in 389. This was followed by the capture of Skyllêtion, Hipponion, and Caulonia, the territories of which were added to those of Lokroi, the traditional ally of the Syracusans. The capture of Rhegion followed in 387, and in 379 of Croton, the mother-city of Terina ”.

Cf. Sir Arthur J. Evans, *Engravers of Terina and Signature of Evaenetos*, *Num. Chron.*, 1912, pp. 21-62.

### TARENTUM.

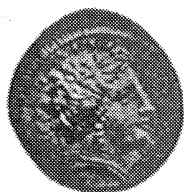
Mr M. P. Vlasto has also suggested “ that the **E** seen behind the veiled head of the goddess on the noble gold stater of Tarentum, reproduced here, may represent the signature of Evaenetos ”.



Tarentine gold Stater.

### MASSILIA.

There is also a type of Drachms of Massilia, on which the head of the goddess shows so much affinity with Evaenetos’s head, that



Drachm of Massilia.

Sir Arthur suggests “ it may have been actually executed in his atelier ”.



“Evaenetos” says Dr B. V. Head “introduces new motives such as a broken rein in the chariot group, Nike carrying tablet with artist’s name, chariot wheel in exergue.

**EUARCHIDAS** (*B.D.M.*, Vol. II, p. 50. — *Notes sur les Signatures*, pp. 121-125).

The signature occurs on the exergual line of a Syracusan Tetradrachm, described before : —

*Circa* B.C. 413.

1. *℞*. Tetradrachm. Obv. **ΣΥΡΑΚΟΣΙΩΝ**. Head of goddess to l. ; on ampyx of sphendone **ΦΡΥ** (Phrygillos); around, three dolphins. *℞*. Quadriga to l. driven by Persephone, facing, and holding torch; Nike flying to r. holding wreath and aplustrum; in ex., ear of barley; beneath exergual line, **ΕΥΑΡΧΙΔΑ**.

Evans, *Num. Chron.*, 1890, p. 302; Pl. XVIII, 7. — Du Ch., VII, 84. — Forrer, *Notes*, p. 122 and 366. — Tudeer, n° 52.

2. *℞*. Tetradrachm. Obv. Similar. *℞*. Quadriga, as last; slightly differing type.

Berlin (ex. Fox and Borrell). Brussels (Baron de Hirsch). Copenhagen (Thorwaldsen). — Tudeer, n° 53.

3. *℞*. Tetradrachm. Obv. Similar. *℞*. Quadriga, with different position of first and third horses; Persephone of larger dimensions

**ΕΥ**  
bending; between exergual line and forelegs of horses **ΑΡΧΙΔΑ**.

Berlin (Weil, I, 11). — Munich (Streber). — Forrer, p. 141 (*℞*). — Tudeer, n° 54.

4. *℞*. Tetradrachm. Obv. by **ΦΡΥ** varied. Similar type; **ΕΥ**

**ΑΡΧΙΔΑ** above : exergual line.

Pennisi Coll<sup>n</sup>. — *Sambon-Canessa Cat.* (1902), 517, Pl. VI, 2. — Tudeer, n° 55.

5. *℞*. Tetradrachm. Obv. As last. *℞*. Unsigned. Quadriga, of somewhat different design; on *℞*. Persephone’s peplos falling behind her head as a cowl; in ex. to r. of ear of corn, traces of letters.

*B.M.Cat., Sicily*, n° 158. — Evans, *Num. Chron.*, 1890, Pl. XVIII, fig. 66. — Weil, I, 10. — Du Ch., VII, 83. — Hill, *Sicily*, III, 13. — Tudeer, n° 56.

6. *℞*. Drachm. Obv. by Phrygillos. Head of goddess to l. with sphendone adorned with stars; under chin **Φ**; around, three dolphins. *℞*. by Euarchidas (?). Quadriga to l. driven by Persephone crowned by Nike flying to r.; in ex., ear of barley and to l.

**ΕΥ**.

Evans, *loc. cit.*, Pl. XVIII, 8 (Evans Collection).

Sir Arthur Evans observes that, as the ear of barley on Syracusan tetradrachms accompanies obverses by Phrygillos and reverses by Euarchidas it is reasonable to suppose that on this Drachm the signature **EY** represents that of Euarchidas.

**EUE, FR.** (*Germ.*). Contemporary Sculptor and Medallist. Author of the following medals: Ludwig III, King of Bavaria, 1914-15; Æ. 105 mill.; — Grand Duke Frederick II. of Baden, 1914; — Rupprecht, Crown Prince of Bavaria, 1914-15; — Prince Leopold of Bavaria, the Conqueror of Warsaw, 5. August 1915; 102 mill.; — General von Beseler; Capture of Nowo-Georgiewsk, 19. August 1915; 105 mill.; — V. Bethmann-Hollweg, 1914, Æ. 34 mill.; — General von Einem; iron, 111 mill.; — Chief of the general staff, von Falkenhayn, 1915; Æ. 34 mill.; — General von Falkenhayn, 1914-1915; — General Field Marshal Baron v. d. Goltz, 1914-1915; 123 mill.; — Defence of the Dardanelles, 1915; — General Field Marshal von Hindenburg (*Furor Teutonicus*); 105 mill.; Æ. 34 mill.; — Another, 1914-1915; iron casting, 94 mill.; — Lieut. General Ludendorff, 1914; Æ. 34 mill.; — The three Counts von Spee on their death, 9. December 1914; Cast iron, 112 mill.; — Capt. Otto Weddigen, 1914-1915; Æ. 34 mill.; — General von Woyrsch, 1915; 105 mill.; — Attack of Zeppelins on London, 17-18. Oct. 1915; iron, 108 mill.; Æ. 34 mill.; — Von Bethmann-Hollweg; Æ., 34 mill., and many others.

A number of Eue's medals were exhibited at the British Red Cross Exhibition, Burlington House, January 1917, from the Imperial War Museum Collection.

**EUERDINCK, CLAUS** (*Germ.*). Mint-master at Münden, 1550-1553.

**EUKLEIDAS** (*B.D.M.*, Vol. II, pp. 30-35; *Notes sur les Signatures*, pp. 131-143).

Cf. Tudeer's Table under *Eumenos*.

Eukleidas worked contemporaneously with Eumenos and Phrygillos.

His types comprise: —

*Period B.C. 417-390:*

Eumenos and Eukleidas.

1. Æ. Tetradrachm. Obv. Signed **EVMHNOV**. R. **EVKA**  
**EIDΔA** on  
diptych under chin of goddess.

Du Ch., VI, 62. — Forrer, p. 137 (1), 148. Vol. I, *Dict.*, p. 31.  
*B.M.C.*, 193. — Holm, V, 4. — Tudeer, 24.

Eukleidas and **EV**.

2. **AR**. Tetradrachm. Obv. Signed **EV** under horses. **R**. As last. Weil, III, 4. — Burl. Exh., CII, 122. — *Bunbury Cat.*, IV, 448. — Tudeer, 25.

3. **AR**. Tetradrachm. Obv. Signed **EV**, but different treatment of quadriga.

*Hirsch Cat.*, 32, X, 292. — Pennisi Coll<sup>n</sup>. — Tudeer, 30.

Eukleidas and Euainetos.

4. **AR**. Tetradrachm. Obv. Signed **EYAINETO**. **R**. **EYKAEI** on lower border of sphendone.

Weil, III, 6. — *B.M.C.*, 190. — Head, IV, 4. — Du Ch., VII, 75. — Forr., p. 134. *Dict.*, Vol. II, p. 30, n° 1. — Tudeer, 37.

5. **AR**. Tetradrachm. Obv. Unsigned. **R**. **EYKAEI** on border of sphendone.

*B.M.C.*, 191. — *Benson Cat.*, XII, 339. — Warren, Regling, IX, 373. — Tudeer, 39.

6. **AR**. Tetradrachm. Signed **EYKAEI** on back of dolphin in front of head of goddess.

Forr., p. 133, 1, 2. — Du Ch., VII, 80. — *B.M.C.*, 161. — Tudeer, n° 57.

7. **AR**. Tetradrachm. Signed  $\begin{smallmatrix} \text{K}^{\Lambda} \text{EIA} \\ \text{EYA} \end{smallmatrix}$  on helmet of facing head of Athene.

Weil, III, 7. — Du Ch., VIII, 90. — *B.M.C.*, 198. — Head, IV, 10. — Forrer, p. 139; *Dict.*, Vol. II, p. 32, 8. — Tudeer, n° 59.

8. **AR**. Tetradrachm. Similar, with **EY | K | AEIA** on helmet and slightly different type.

Pennisi Coll<sup>n</sup>. — Vienna Museum (6865). — Tudeer, n° 59.

9. **AR**. Tetradrachm. Signed **EYKAEI** on tablets of diptych beneath chin of goddess.

Forrer, p. 136. — Wroth, *Num. Chron.*, 1897, III, 8. — Berlin (Well-known Archaeologist Sale, 1898, V, 90). — Tudeer, 86.

10. **AR**. Tetradrachm, of similar type, but omitting the signature.

Warren, Regling, X, 384. — Du Ch., VII, 81. — *Hirsch Cat.*, 32, XIII, 344. — Tudeer, 87.

Eukleidas and his Imitators.

11. **AR**. Tetradrachm. Signed on rev. **EYKAEI** on panel under neck of goddess.

Du Ch., XV, 94 *bis*. — Weil, III, 5. — Forrer, p. 138 (1), 137 (2). — Tudeer, 88.

12. **AR**. Tetradrachm. Signed **EYKAE** on panel.

*Egger Cat.*, 45; lot, 388.

13.  $\mathcal{R}$ . Tetradrachm. Unsigned, but similar type to last two coins.

*Hirsch Cat.*, 15, X, 1185, 32, XIV, 369. — Tudeer, 89.

14.  $\mathcal{R}$ . Tetradrachm. A variety with band of sphendone smaller in front and double at back.

*Hirsch Cat.*, 13, VI, 431. — *Rollin Cat.*, 1910, V, 209. — Tudeer, 90.

15.  $\mathcal{R}$ . Tetradrachm. A variety of head.

Warren, Regling, X, 379,  $\mathcal{R}$ . — *Hirsch Cat.*, 32, XIV, 361. — Tudeer, 91.

16.  $\mathcal{R}$ . Tetradrachm. Another variety of head.

*Hirsch Cat.*, 19 X, 259. — *H. P. Smith Cat.*, II, 114. — Tudeer, 92.

17.  $\mathcal{R}$ . Tetradrachm. Same head, but different composition of quadriga.

*Hirsch Cat.*, 14, VI, 213. — *Journ. intern.*, 1908, XII a, 13. — Tudeer, 93.

18.  $\mathcal{R}$ . Tetradrachm. Another variety.

*Hamburger Cat.*, 1909, I, 346. — Tudeer, 94.

19.  $\mathcal{R}$ . Tetradrachm. Another variety.

*B.M.C.*, 210. — Tudeer, 95.

20.  $\mathcal{R}$ . Tetradrachm. Another variety, with inscription  $\Sigma\Upsilon$  |  $\text{PAK}$  |  $\text{O}\Sigma$  |  $\text{I}\Upsilon\text{N}$  and head slightly differing from preceding.

*Hirsch Cat.*, 32, XIV, 362. — *B.M.C.*, 196. — *Late Collector Sale* (1900), III, 146. — Tudeer, 96.

21.  $\mathcal{R}$ . Tetradrachm. Another variety.

Du Ch., VIII, 93. — Forrer, p. 138, 2. — *Burlington Exh. Cat.*, CV, 431. — Tudeer, 97.

22.  $\mathcal{R}$ . Tetradrachm. Another variety.

*B.M.C.*, 195. — Head, IV, 5. — *Hirsch Cat.*, 32, XIV, 365. — Tudeer, 98.

23.  $\mathcal{R}$ . Tetradrachm. Another variety.

*Hartwig Cat.* (1910), 624. — Tudeer, 99.

24.  $\mathcal{R}$ . Tetradrachm. Another variety.

*Hirsch Cat.*, 26, XV, 428. — Tudeer, 100.

25.  $\mathcal{R}$ . Tetradrachm. Another variety.

*Egger Cat.* (1908), VI, 113. — *Maddalena Cat.* (1913), 649, Pl. VI, 4. — Tudeer, 101.

26.  $\mathcal{R}$ . Tetradrachm. Another variety.

*Hirsch Cat.*, 32, XIV, 366. — Tudeer, 102.

27.  $\mathcal{R}$ . Tetradrachm. Another variety.

*Canessa Cat.* (1907), XIII, 352. — *Pennisi Coll<sup>n</sup>*. — Tudeer, 103.

28.  $\mathcal{R}$ . Tetradrachm. Another variety.

*Hirsch Cat.*, 32, XIV, 367. — *B.M.C.*, 197. — Du Ch., VIII, 94. — Tudeer, 104.

Some of the types of Eukleidas accompany others by **EV**. Tudeer gives his reasons for considering **EV** to be a distinct engraver from Eukleidas, as also Eumenos and Eumenes.

29.  $\mathcal{R}$ . Drachm. Described in *B.D.M.* Vol. II, p. 33, n° 10.

30.  $\mathcal{R}$ . Hemidrachm. Described in *B.D.M.* Vol. II, p. 33, n° 11.

**EUMENES** (*B.D.M.*, Vol. II, pp. 35-38; *Notes sur les Signatures*, pp. 143-157; Tudeer, *Die Tetradrachmenprägung von Syrakus*, etc.).

Tudeer, after Dr Regling, suggests that the signatures **EVMHNOV** and **EVMENOV** represent two distinct artists, Eumenos and Eumenes. He also suggests that the artist **EV** is possibly another Engraver, whose full name has not yet been ascertained. — Dr Sambon however is not of the same opinion. He says (*Incisori Siracusani*, p. 21, note): —

“Dr Regling (Coll. Warren, p. 61) suggests the attribution to two distinct artists, Εὐμενῆς and Εὐμενόος, of the coins signed **EVMENOV** and **EVMHNOV**, but this does not appear to me possible. L. Tudeer claims a new artist as the engraver of the coins signed **EV**, which resemble the primitive tetradrachm of Eukleidas. On all these coins I notice the same workmanship, dry and precise, always influenced by the works of others but nevertheless always returning to the same ancient formulae; we must not stop at the similarity of forms, but solely consider the style.

“The form **EVMENOV** is posterior or at least contemporary to that of **EVMHNOV**, which led Evans to think that the name might be Εὐμενῆς and not Εὐμενόος; but the genitive of **EYMHNHΣ** is **EVMENOVΣ**. Eumenos does not appear to me to be a purely Greek artist and I see in the form **EVMENOV** an affectation of archaism. The name should be Εὐμενόος and of Sicilian origin. The year 426 was for Syracuse a period of grave events and the dies for the coinage were entrusted to indigenous artists. Such are Eumenes (**EYMEHOYΣ**) as well as Eumenos (**EYMEHOV**).”

Eumenes is apparently somewhat later than Eumenos, although his activity begins during the period of *circa* B.C. 425-413 and extends to the following, *circa* B.C. 413-399. His signature is associated with types by Euainetos and Euthymos.

*Circa* B.C. 427-415.

Euainetos and Eumenes.

1.  $\mathcal{R}$ . Tetradrachm. Obv. Quadriga to r.; Nike holding tablet on which **EVAIN**  
**ETO**.  $\mathcal{R}$ . **EVMENOV** under neck of goddess.

Du Ch., VI, 64. — *B.M.C.*, 148. — Head, III, 13. — Forrer, p. 90, 2 and 150. *B.D.M.*, Vol. II, p. 36, 8. — Tudeer, 43.

2. *Æ*. Tetradrachm. Obv. Similar. *℞*. **EVME** <sup>NOV</sup> under neck. *Evans Sale* (1898), IV, 85. — *Hirsch Cat.*, 32, XII, 331. — Tudeer, 44.

3. *Æ*. Tetradrachm. Obv. Similar. *℞*. **EVME** | **NOV** under neck and behind.

*B.M.C.*, 150. — Head, III, 9. — Du Ch., XV, 72 *bis*. — *Egger Cat.* (1908), V, 100. — Tudeer, 45.

*Circa* B.C. 413-399.

Euthymos and Eumenes.

4. *Æ*. Tetradrachm. Obv. Signed **EVO**. *℞*. **EVM** under neck. Du Ch., VI, 71. — Forrer, p. 128 and 152. — *B.M.C.*, 153. — Hill, III, 11. — Tudeer, 46.

5. *Æ*. Tetradrachm. Obv. Similar. *℞*. Signed **EVME** | <sup>NOV</sup> under neck.

*B.M.C.*, 152. — Du Ch., VI, 72. — Tudeer, 48. — Evans, *Num. Chron.*, 1891, IX, 1.



Syracusan Tetradrachm (no 4).

6. *Æ*. Drachm. Obv. **EVMENOV** below neck. *℞*. Leucaspis. *B.M.C.*, 162/3. — Head, III, 15. — Forrer, p. 153.

**EUMENOS**. *Vide EUMENES supra* (*B.D.M.*, Vol. II, pp. 35-38; *Notes sur les signatures*, pp. 143-157; Tudeer, *Die Tetradrachmenprägung von Syrakus*, etc. Table under **EY**).

Tudeer considers the artist who signs **EVMHNOV** as a distinct artist from Eumenes, and places the date of his activity to the period of *circa* B.C. 425-413.

His principal known types include the following Syracusan tetradrachms. With Sosion Eumenes appears to be among the earliest Engravers who signed coin-dies. Cf. Sambon's opinion (*supra* Eumenes).

Circa B.C. 427-415.

1.  $\mathcal{R}$ . Tetradrachm. Obv. Quadriga; ex., two dolphins meeting.  
 $\mathcal{R}$ . **EVMH**  
**NOV** on ampyx. Ward, Hill, VI, 274 (*Bunbury Cat.*, 446).  
— Tudeer, 6.
2.  $\mathcal{R}$ . Tetradrachm. Obv. ex. plain.  $\mathcal{R}$ . as last. Du Ch., VI, 66. — *B.M.C.*, 140. — Head, III, 12. — Hill, III, 6. — Förer, IV, V, 1-2. — Tudeer, 7.
3.  $\mathcal{R}$ . Tetradrachm. Obv. as last.  $\mathcal{R}$ . **EVMH**  
**NO** on ampyx. Holm, V, 10. — Förer, p. 144 and 362. — Tudeer, 8.
4.  $\mathcal{R}$ . Tetradrachm. Obv. Quadriga; ex., fish pursued by dolphin.  
 $\mathcal{R}$ . **EVMHNOY** between neck and dolphin. Du Ch., VI, 63. — *B.M.C.* 142. — *Egger Cat.* (1908) V, 97. — Tudeer, 18.
5.  $\mathcal{R}$ . Tetradrachm. Ob. ex. plain.  $\mathcal{R}$ . as last. *B.M.C.* 141. — Förer, p. 146. — Tudeer, 19.
6.  $\mathcal{R}$ . Tetradrachm. Obv. as last.  $\mathcal{R}$ . Head somewhat smaller; unsigned. Du Ch., VI, 61. — *Hirsch Cat.*, 32, IX, 291. — Tudeer, 20.
7.  $\mathcal{R}$ . Tetradrachm. Obv. **EVMHNOV** in ex.  $\mathcal{R}$ . Type of last. Du Ch., XV, 61 bis. — Berlin. — Glasgow. — Tudeer, 21.
8.  $\mathcal{R}$ . Tetradrachm. Obv. as last.  $\mathcal{R}$ . **EVMH** | **NOV** under neck and behind. *Montagu Cat.* (1896), III, 142. — Tudeer, 22.
9.  $\mathcal{R}$ . Tetradrachm. Obv. as last.  $\mathcal{R}$ . **EVMHN** | **OV** behind neck, starting from beneath. Du Ch., VI, 68. — *B.M.C.* 144. — Förer, IV, 115 ( $\mathcal{R}$ ). — Tudeer, 23.
10.  $\mathcal{R}$ . Tetradrachm. Obv. as last.  $\mathcal{R}$  by Eukleidas; signed **EVKΛ**  
**EΙΔΑ** on diptych (Eukleidas n° 1). Du Ch., VI, 62. — Förer, p. 137(1) and 148. — *B.D.M.*, Vol. II, p. 31. — *B.M.C.* 193. — Holm, 44. — Tudeer, 24.
11.  $\mathcal{R}$ . Tetradrachm. Described by Tudeer under the title of Imitations. Sambon indicates the piece as showing that the genitive form of the signature of **ΕΥΜΕΝΗΣ** is **ΕΥΜΕΝΟΥΣ**.  
 $\mathcal{R}$ . Head of Arethusa to r. with wavy hair; imitation of a type of B.C. 466-450; around, four dolphins and **ΝΩΙΒΟΧ** (*sic*); under neck, **Σ** (dolphin) **ΥΟΝΕΜΒΕ**. Sambon, *Incisori Siracusani*, p. 21, n° 1. — Lederer, *Num. Zeit.*, 1910. — Tudeer, Pl. VI, 74, n° 107. — *Hirsch Cat.*, 19, n° 252.

The coin is contemporary with the issues of the Panormitans.

**EUSTACHE, SYLLA** (*B.D.M.*, Vol. II, p. 38). The following medals are also by this artist: — 1891. Martin d'Aragon; — 1892. M<sup>me</sup> S\*\*\*; — M. Benneton; — 1893. M<sup>me</sup> Johang; — A. Eustache; — 1897. M<sup>lle</sup> Nilssen; — My dog Tony; — M<sup>me</sup> Brunetta; —

1898. Souvenirs français; — Chatte Kiribi; — 1899. M<sup>me</sup> Sarah Bernhardt; — Kiribi; — A cat.; — Kiki, etc.; — 1902. Portrait of Victor Hugo, after Rodin (plaquette in gold); — La Ratte musette (plaquette in gold); — Portrait of M<sup>lle</sup> B. de D\*\*\* (plaquette in clay); — Salon of 1903. Portrait of M<sup>lle</sup> B. de D\*\*\* (four plaquettes in gold); — Commemorative Plaquette of Edward VII's Visit to Paris; — Portrait-medal of Edward VII.; — Cacatoes (ardua alba); — Zebu; — Fox-terrier; — 1906. Palikao II; — 1914. A frame of Plaquettes, Dogs and Mice, etc.

**EUTHYMOS** (*B.D.M.*, Vol. II, pp. 38-40. *Notes sur les Signatures*, pp. 125-131). Cf. article on Eumenes for combinations of Eumenes, Phrygillos and Euthymos.

Euthymos, whose signature is **EVO** which occurs only on reverses, shows a chariot driven by winged male figure; in ex. Skylla chasing.

Percy Gardner, in *B.M.Cat.*, *Peloponnesus*, regards the **OVΞ** on Stater of Elis referred to previously as an artist's signature, and states: "As to **EVO**, it is possible that these letters may indicate the workmanship of the Syracusan die-cutter who worked about B.C. 412-406. If so, this artist must have worked at Elis before he began to work at Syracuse, for the Syracusan coins are more advanced in style, and the signature on them runs from left to right, not from right to left as at Elis."

The Engraver's Syracusan productions comprise :

*Circa* B.C. 413 (**EVM**).

1. *Æ*. Tetradrachm. Obv. by Eumenes. *℞*. by Euthymos (**EVO**). *B.M.Cat.*, Sicily, 153. — Du Chastel, *op. cit.*, pl. VI, 71. — Raoul-Rochette, *op. cit.*, pl. II, 16. — Weil, *op. cit.*, pl. I, 5-6. — Holm, *op. cit.*, III, pl. V, 1. — Hill, *op. cit.*, pl. III, 11. — Macdonald, *op. cit.*, I, pl. XVI, 16. — Tudeer, 46. — *Notes*, 128, 3.

2. *Æ*. Tetradrachm. Obv. by Eumenes (**EYMENOV**). *℞*. by Euthymos (**EYO**). Evans, *Syracusan Medallions*, pl. I, 1. — *B.M.Cat.*, Sicily, 152. — Weil, *Künstlerinschriften*, pl. I, 7-8. — Du Chastel, *Syracuse*, pl. VI, 72. — Mionnet, I, 295, 747. — Tudeer, 48. — *Notes*, p. 127, 152.

3. *Æ*. Tetradrachm. Obv. by Phrygillos (**ΦΡΥΓΙΛΛ**  
**ΟΣ**). *℞*. by Euthymos. *B.M.Cat.*, Sicily, 156. — Weil, *Künstlerinschriften*, etc., pl. I, 8-9. — Holm, *op. cit.*, pl. V, 2. — Ward, *Greek Coins*, pl. VII, 281. — Dr Hirsch, *Catalogue*, 1903, pl. V, 988. — Hill, *op. cit.*, pl. III, 14. — Bunbury Sale, pl. IV, 452. — Head, *Syracuse*, pl. III, 14. — Du Chastel, *Syracuse*, pl. VI, 70. — A.-J. Evans, *Cat.*,



1898, pl. IV, 86. — Vente J. Gréau, pl. I, 876. — Tudeer, 47. — Notes, p. 130. — *B.D.M.*, Vol. II, p. 39, 2.

**EUTYCHIDES.** The signature **ΕΥΤΥΧΗΔΕΣ** has been added on a modern gem representing Cupid and Psyche, and mentioned by Raspe.

**EVAENETOS.** *Vide* **EUAINETOS** *suprà*.

**EVARCHIDAS.** *Vide* **EUARCHIDAS** *suprà*.

**EVE, GEORGE WILLIAM** (*Brit.*). Designer of book-plates, stamps, currency notes and seals. He was born in the year 1855 and early in life entered the Herald's College, London, where his father had been before him. There he acquired the knowledge that was afterwards to stand him in good stead when he struck out as a free lance. In his own particular line he was the most distinguished artist since Sherborn. Though known to many principally for the excellence of his book-plates, he was also one of the chief authorities on heraldry, his "Decorative Heraldry" (1897) and "Heraldry in Art" (1907) being too well-known to need more than mention. He gave a number of lectures on the art in which he was so great an authority, among them the Cantor Lectures at the Society of Arts, London, in 1906, as well as lectures in London, Manchester and Bradford. As a Fellow of the Royal Society of Painter Etchers, book-plates showing his excellent technique and successful spacing of design and lettering were regularly seen on the walls of their gallery and also upon those of the Royal Academy. He was also represented at other exhibitions of note, including the many international exhibitions that have been held abroad from time to time. He was also a member of the Art Workers' Guild. Among his best-known works may be mentioned the book-plates of Queen Victoria, King Edward the Seventh and King George the Fifth; invitations for the Civic banquets at the Guildhall, London, the work of the Welsh Investiture as well as a large amount of Government designing, among it the higher value postage stamps, the national insurance stamps and the currency notes (1914). He also executed a fine set of shields and other gesso decorations for Alloa House, Clackmannanshire, Scotland, and received numerous commissions from America. He modelled and designed the seal of Birmingham University in 1901. He died in December, 1914.

**BIBLIOGRAPHY.** — Viner, *Life and Works of George William Eve*, New York, 1917.

**EVEN, MICHEL** (*French*). Mint-master at Rennes, 1551 : a shell.

**EVENET, GILES** (*Brit.*). Mint-engraver at Bristol, appointed on April 5, 1546.

**EVENS, PLATT** (*Amer.*). Seal-engraver at Cincinnati in the fifth and sixth decades of last century.

“In 1858 Evens’ order book exhibited more than thirty thousand seal impressions, such as State, notary, lodge, court, society and business seals, and no two alike, ordered from every city and village in the country, and many from Europe. All the principal seal-engravers of the Queen City and other cities were supplied by Evens with press and seal complete.”

His advertising token, which is known in brass and tin, reads. Obv. Evens’ | all kinds of | Sewing | Machines | Repaired | 64 | W | 4th st. R. John Stanton | Stamp | I Brand | Cutter | Cincinnati.

Cf. W.C. Moore, *P. Evens, Engraver*. *The Numismatist*, 1917, p. 247.

**EVERARD** (*Flem.*). Moneyer at Tournay, 1156.

**EVERTS, J.** (*Dutch*). Medallist of the last quarter of the eighteenth century. By him are the following medals: Peace between the Netherlands and Joseph II, 1784; — Treaty between Francis and the Netherlands, 1785; — Death of Elisabeth Adriana van Son, 1785; — Pattern Ducatoon of 1784, signed **I.E.**, which on account of the Engraver’s signature appearing on the coin was not adopted for currency by the States General.

**EVODUS** (*B.D.M.*, Vol. II, p. 51). Dalton (*B.M. Cat. of Engraved Gems of Post-classical Periods*) describes an eighteenth century gem bearing the inscription **CYODOC**: n° 936, Sardonyx: Horse’s head to l.

Evodos is the latest known signature, the custom of signing gems seems to have died out under the Flavian emperors.

**EVART** (*French*). Die-cutter at the Paris Mint, *circ.* 1396.

**EXAKESTIDAS** (*B.D.M.*, Vol. II, p. 52). This engraver’s signature occurs in the various forms **ΞΞΑΚΕΣΤΙΔΑΣ** — **ΞΑΥΞΕ** — and **E**. Some of his coins I have already described in Vol. II and in my *Notes sur les signatures*, pp. 73-79.

1. Didrachm of Camarina (Vol. II, 52, n° 1. *Notes* 75, n° 4).

2. Tetradrachm of Camarina (Vol. II, 53, n° 2. *Notes*, 74, n° 1).

3. Tetradrachm of Camarina (Vol. II, 53, n° 3. *Notes*, 74, n° 2).

There is a variety of n° 3, without signature; instead of the diptych there is a sprig of olive with fruit; legend **KAMAPINAIQN** (*B.M.C. Sicily*, n° 15. Evans, *Num. Chron.*, 1890, p. 309. Forrer, *Notes* 75, n° 3).

The British Museum possesses also a variety of the Didrachm n° 1, which is described as bearing . . . **VA** beneath the head of river-god Hipparis (Rud. Weil, Pl. II, 9. *Notes* 76, n° 2).

Mr. W.H. Woodward owns another variety of Tetradrachm of Camarina, by Exakestidas :

Bearded Herakles to left; above head **EXE** or **EXI**.

℞. Quadriga to left, driven by Athene seated high; both wheels shown; large goad. In exergue : Meta.

This reverse is similar to one described by Sir Arthur Evans (*Syrac Med.*, p. 197-8) who only notes *one* wheel.

The obv. however of Evans gives a youthful and beardless head of Herakles.

The rev. is very markedly like one of Euainetov on Syracusan tetradrachm with wheel in exergue.

Head *Hist. Num.* makes no reference to the Meta.

The above coin was first published by Salinas, Tav. XVII, 5.

Cf. Tudeer, p. 248/9.

**EXBRAYAT, ETIENNE VICTOR** (*French*). Contemporary Sculptor and Medallist, born at St. Etienne; pupil of Ponscarne and Thomas. He has executed the following medallic productions : Salon of 1902 : — Portraits of Dr Crotte and D. Alluard, Bronze medals; — M<sup>lle</sup> Florimont, Tin medal; — Five Studies (Portraits and Figures); — Salon of 1903. Portrait of M<sup>lle</sup> A. B\*\*\* (bronze); — Portrait of M. L\*\*\* (bronze); — Portrait of M<sup>lle</sup> B\*\*\*; — Portrait of M. Ant. Devins (bronze); — Study in the nude; — Portrait of M. Ledin, Mayor of St. Etienne; — M. Verron; — M. Menut; — M. Ant. Devins; — Salon of 1904. La Dentellière; — Medal of the Savings Bank of St. Etienne; — Portrait of M. Michaud; — M. Ledin; — M. Menuet; — M. Verron; — M<sup>me</sup> Emilie; — M<sup>me</sup> Myriam; — 1905. Les Giletières; — La Broderie; — L'Étude: — Antonin Lugnier; — 1906. Baigneuse; — République française; — Les Giletières; — L'Étude; — La Broderie; — J. A. Delorme, sculptor; — P. Lassablière, physician; — Antonin Lugnier, poet; — 1907. Marriage Medal, and various other medals; — 1908. Thirteen Portrait-plaquettes and Medals; — 1909. Poésie lyrique, plaquette; — Sacré cœur, plaquette; — 1910. Eight Plaquettes : Poésie lyrique; — St. George; — Dr Colin; — Van den Borgh; — L'Effort; — 1913. Medicina; four plaquettes in bronze; — Medal of the ' Petit Parisien ' (2 pieces); — Morning and Noon; two plaquettes; — M<sup>lle</sup> Exbrayat-Borgt; bronze and galvano; — The Diadoch (Crown Prince of Greece); — M. Venizelos; — M<sup>lle</sup> M. and M. Poirson-Grünweiser : — Jean Pallain; — M<sup>lle</sup> Exbrayat; — 1914. G. Cochery, portrait in bronze; — Medal of the Greek Red Cross; — Le Petit Parisien; — Ph. Landry, president of the Canadian Senate; — Le Matin, Midi et le Soir, bronze plaquette; — Medicina, bronze plaquette (edited by the Mint); — G. Cochery, bronze plaquette; — J. Pallain, medal; — H. M. King Constantine of Greece, silver medal; — M. Venizelos, silver medal, etc.

Of this artist M. de Foville observes in *Gazette numismatique française* : “M. Exbrayat a des qualités solides. Il traite l’Académie avec une belle science du modelé, il a moins de sûreté dans le dessin, moins de charme aussi. Ses portraits d’hommes sont bons. Il a le goût d’un certain réalisme et voit juste. Mais son talent manque encore de cette grâce savoureuse ou de cette robustesse que donnent l’étude intelligente de l’antique et la vision forte et précise de la vérité”.

**EYBERT, ROBIN** (*French*). Mint-master at Montélimar, 8. February 1483—16. May 1494.

**EYCKE, HENRI VAN** (*Flem.*). Mint-engraver at Vilvorde and Louvain, 1392-1396.

**EYERMANN, BRUNO** (*Germ.*). Contemporary Sculptor and Medalist of Leipzig ; modelled a Portrait-medal of William II., on the 25<sup>th</sup> Anniversary of his Reign (edited by Felix Merseburger); — Leipziger Margareten Volksfest, 1912, etc.

**EYSZKHER, ABRAHAM** (*Austr.*). Die-cutter at the Mint of Kremnitz, died in 1601.

F

**F.** (*Brit.*). A variety of the Proof or Pattern Mohur of William IV., 1835, for the East India Company bears on truncation of head the Mint-master, Capt. M.N. Forbes' initial **F**.

**F.** (*Brit.*). Engraver's signature on a Portrait-medal of the famous Chevalier d'Eon, 1777.

**FABER** (*Swiss*). Mint-master at Basle, circ. 1441. Cf. M.A. Ruegg, *Schw. Kstler Lex., Suppl.* 141 and *Rev. suisse de num.*, 1915.

**FABII, F.M.** (*B.D.M.*, Vol. II, p. 64). This Venetian artist practised his art in Vienna and cut numerous cameos, including an Otho, a Pallas, and an Alexander in sardonyx. Among his intaglios were sards with head of Julia, daughter of Titus, Pallas and Cybele (cf. Duffield Osborne, *Engraved Gems*, p. 184).

**FABIO, FABBIO** (*Ital.*). Contemporary Sculptor of Florence, whose name occurs on a Portrait-medal of Vittorio Alfieri, first centenary, 1903. I have also seen by him : Portrait-medallion of Donatello (signed : **F. FABBII PICTOR. FECIT**); — Serristoro di Ser Jacopo de Priori (signed : **OPVS. FABBII. PICTORIS**). Both are well executed, and in the style of Pisanello.

**FABRIS, ANTONIO** (*B.D.M.*, Vol. II, p. 64). This clever Medallist was born at Udine, about 1791, and at first worked as a goldsmith; he later studied at Rome, and in 1823 produced his medal on the death of Antonio Canova, which was imitated by Putinati and Samuele Passamonti. In 1834, Fabris executed for the Venetian Academy of Fine Arts a medal on the death of the historian Leopoldo Cicognara. His Dante medal, which he did for the Grand Duke of Tuscany, is dated 1831. By him are also : Medal of Ladislaus Pyrker, Archbishop of Venice; — Marco Filippo Uccelli; — Archduke Peter Leopold; — Rafael Morghen; — Sismondi; — Padre Ottavio Assarotti; — Dante; — Petrarca; — Alfieri; — Schiller; — Daniel Manin, large Portrait-medallion, 1849; — Monument to Titian at Venice, 1862; — Polo medal with view of the Palace of the Doges; — Horticultural Medal of

Padua, 1845; — Opening of the Theatre of Pordenone near Udine, after the design of Bassi; — Proclamation of the Republic of Venice, 1849; — Inauguration of the Railway Vienna-Trieste, 1850; — The Monument to Titian in the Church of the Frari at Venice, 1852; — Home for Women; — Dr Filippo Uccelli, Florence, 1832; — Francesco Ferruccio, 1846; — Assembly at Venice, 2. April 1849; — Asylum for Deaf-Mutes, Siena, 1842; — Congress of Italian Scientists at Venice, 1847, etc.

The artist died at Udine in 1865.

BIBLIOGRAPHY. — Jos. C. Adam, *Die Meister der sogenannten "Schwarzen Medaillen"*, Mitth. des Clubs der Münz- und Medaillenfreunde in Wien, 1902.

**FABRONI, GIOVANNI** (*Ital.*). Mint-master at Florence, 1819.

**FACCHI, ANGELO** (*Ital.*). Engraver at the Mint of Venice, 1806.

**FACCINI, ANGELO** (*Ital.*). Mint-engraver at Ferrara, *circa* 1676.

**FACI, HERMANOS** (*Span.*). Silversmiths of Saragossa; edited the following medals: Pilgrimage of N. S. del Pilar, 1905; — Coronation of the Temple del Pilar; — Monument of the Duchess de Villahermosa en Pedrola, 1905; — General Palafox; the citizens of Saragossa, 1908; — Exhibition at Santiago, 1909; — First Centenary of the Creation of the General Staff of State, 1910; — Industrial and Agricultural Exhibition at Madrid, 1907, etc.

BIBLIOGRAPHY. — Antonio Vives, *Medallas de la Casa de Borbon*, Madrid, 1916 (kindly lent by Mr. G. F. Hill).

**FACIUS, ANGELICA** (*B. D. M.*, Vol. II. 1904, p. 66). Friedrich Wilhelm Facius, Gem- and Die-engraver born in Greiz 1764, died at Weimar 4. May 1843, had five children, of whom only one, his daughter Angelica, born at Weimar on 14. October 1806, died 17. April 1887, followed his profession.

F. W. Facius settled in Weimar in 1788 and was prevailed upon by Goethe to learn the art of gem-engraving. On 6. November 1829 he was appointed Court-Medallist, and on 5. June 1840 Professor of Engraving.

Angelica Facius became one of her father's most brilliant pupils and after studying under Rauch in Berlin, she attained uncommon ability and skill.

The following medals are known by her: 50 years' Jubilee of Reign of Charles Augustus of Saxe-Weimar, 1825 (the artist was only 19 years old when she cut the dies for this medal); — Memorial Medal of the Grand Duke, undated; two varieties; — State Minister von Fritsch, 1839; — Grand Duke Charles Augustus; bust in profile; — Goethe, 1825 and 1831; — Schiller, 1847 (two varieties); — Herder, 1850; — Heinrich Meyer, 1833; — Grand

Duchess Maria Paulowna of Saxony, 1854; — Silver Wedding of Grand Duke Charles Alexander and Grand Duchess Sophia, 1867; — Agricultural Prize Medal; — Industrial Prize Medal; — State Minister Christian Bernhard von Watzdorf, 1868; — 14<sup>th</sup> Congress of German Naturalists and Physicians at Iena, 1836; — Bust of Czar Nicholas I.; — Bust of Prince William of Prussia; — Portrait-medal of Dr C.F. Zelter, composer, of Berlin, 1831; — Death of Heinrich Meyer, Director of the Drawing School of Weimar, 1833; — Jubilee of Dr Benedict Wilhelm zu Rossleben, 1836; — Grand Ducal Medal of Merit; — Schiller, 1847; — Maria Pawlowna, Grand Duchess of Saxony, 1854; — obv. of medal of Christian Bernhard von Watzdorf, 1868; — Wieland; — State Minister von Voight; — Convention of German naturalists and physicians, 1836; — 1847. Medal to Schiller, rev. The Schiller Haus at Weimar, Æ 41, etc.

The Dresden Museum preserves nineteen shell cameos by this artist, representing: Grand Duke Charles Augustus of Saxony; — The Duchess Amalie; — Schiller; — Goethe; — Wieland; — Herder; — Minister of State von Voight; — H. Meyer, and other celebrities in German letters.

BIBLIOGRAPHY. — Heinrich Grüber, *Alt. Weimar-Medaillen von Angelika Facius*, Mitth. der Oesterr. Gesellschaft für Münz.- und Medaillenkunde, 1912, p. 170.

**FACIUS, FRIEDRICH WILHELM** (*B.D.M.*, Vol. II. p. 66). By this Engraver are Portrait-medals of Schiller; — Karl Friedrich Zelter, composer, 1831, etc.

**FADDEGON, J.M.** (*B.D.M.*, Vol. II, p. 67). This artist's further productions include: — Christ. Abr. Jo. Oudemans, 1898; a plaque, signed on obv. in front of breast: **FADDEGON**; — Third Centenary of the Dutch Occupation of the East Indian Colonies, 1902 (for the Société belge-hollandaise des Amis de la Médaille), a fine piece of work; — H.N. Ruysch van Duchteren; — Queen Wilhelmina, 1902; — Catharina Isabella Six; — Alida, 1896; — Prize Medal of the Frisian Agricultural Society, 1902; — Rembrandt, 1906; — Professor B.H. Pekelharing, 1874-1907; — Madame Labouchère van Wende and her daughters, 1906, etc.

**FAESCHLER, JOHANN GEORG** (*Germ.*). Mint-warden at Munich, 1705.

**FAGAN, W.A.** (*Brit.*). Electrotypist and Engraver of Dublin, by whom is a Portrait-piece of Dr Richard Carmichael, of Dublin, inscribed on obv.: *Electrotype W.A. Fagan F.*

**FAITEMAN, PIERRE** (*Belg.*). Mint-master at Ghent, in conjunction

with Renaud de Gondri, 18. June 1373-27. June 1376 and again, 6. November 1376-27 June 1377.

**FAIVRE, FERDINAND** (*French*). Contemporary Sculptor and Metal-chaser, born at Marseilles; pupil of Cavelier. At the Salon of 1892, he exhibited a Portrait-medallion in silver of M<sup>me</sup> Mewes.

**FALCÃO, BRAS** (*Portug.*). Goldsmith, appointed Assayer at the Lisbon Mint, 10. June 1617.

**FALCAO, DOMINGOS** (*Portug.*). Mint-master at Lisbon, 1623-1641.

**FALCKNER, JOHANN KARL** (*Germ.*) of Nuremberg; Mint-master at Breuberg-Schillingsfürst, 1685.

**FALCONE** of Pistoia (*Ital.*). Mint-master at Antwerp, second third of xivth. century.

**FALEIRO, JOÃO** (*Portug.*). Goldsmith and Coiner, appointed in 1524 as Assayer at the Lisbon Mint.

**FALET, JOSEPH** (*Amer.*). Die-sinker of the end of the eighteenth century; author of a Portrait-medal of George Washington, 1783.

**FALIER, GIOVANNI** (*Ital.*). Medallist of the first half of the sixteenth century, by whom there was, in the Simon collection at Berlin, a Portrait-medal of Presbyter Marcus; the medal is signed: **IOANNIS.FALETRO**, and is reproduced by Bode in *Zur neuesten Forschung auf dem Gebiete der italienischen Medaillenkunde*, 1903. The signature **Φ F (IO. F.)** appears also on a well-known medal of Andrea Gritti, procurator of St. Mark's (Hill and Rosenheim, *Some Italian Medals*, Burlington Magazine, Nov. 1907): —

“ Dr. Bode was the first to publish a medal with the full signature **IOANNIS FALETRO**. It is a unique medal of a Presbyter Marcus in the Simon collection at Berlin. The artist's name is stated, on Dr. Ludwig's authority, to have been Giovanni Falier. This is not, however, the only work that we have from his hand; for the signature **Φ F**, which appears on a well-known medal of Andrea Gritti, procurator of S. Mark's, is his. The **Φ** is no Greek letter, as has usually been supposed, but is a monogram of the letters **IO**. On good specimens it will be seen that the lower part of the ring goes over, the upper part under, the vertical stroke, showing that we have here not one letter, but two; so that the signature is really **IO. F.** As regards style, there is a very distinct resemblance between the obverses of the Presbyter Marcus and the Gritti medals, in relief, in composition, and in the treatment of the hair.

“ The date of the Gritti medal must be fixed between 1509,



when he became procurator of San Marco, and 1523, when he was elected doge. But it is possible to fix the date more exactly. The reverse represents the siege of a city; a breach is apparent in the walls. The man on horseback is undoubtedly Gritti himself. In 1512 he took Brescia and Bergamo for the emperor from the French; on the other hand, four years later, in 1516, he recaptured Brescia for the French from the emperor. We are surely justified in assuming that the reverse refers to one or the other of these successes, and the medal therefore dates from 1512 or 1516". (G.F.Hill, *Burlington Magazine*, Nov. 1907, xxv, 336).

**FALIZE FRÈRES** (*B.D.M.*, Vol. II, p. 68). This firm issued further: Medal on the Jubilee of Pope Leo XIII., 1903; — Bicentenaire de l'Imprimerie Enschedé à Harlem, 1903; — Homage to Pope Leo XIII. on the Beginning of the Twentieth Century, 1900, etc.

**FALKENBURG, MARX VON** (*Germ.*). Warden of the Mint at Frankfort-on-M., about 1568.

**FALTZ, RAYMUND** (*B.D.M.*, Vol. II, p. 69). Dr S. Bousfield possesses another impression of obv. (*cliché*) of *Med. Illus.*, II,  $\frac{248}{541}$  of the Medal of Sophia, the Electress. This type was copied by Lambelet, *q. v.*



Portrait-medal of Raymund Faltz.

**FAMARS, COLART DE** (*French*). Mint-engraver at Valenciennes, *circ.* 1478.

**FANGAS, JEHAN DE** (*French*). Mint-master at Tours, 1534, imprisoned in the following year for malversation in his administration. Distinctive mark: a flame between *Dei* and *Gra*.

**FARBOT, ENNEMOND** (*French*). Mint-engraver at Montélimar, 1546-1547, Chambéry, 1549, and Grenoble, 1567.

**FARBOT, JEAN** (*B. D. M.*, Vol. II, p. 73) (. . 1521-1547). Goldsmith, and Die-cutter at the Mint of Grenoble, 1524. In 1521 he executed for the Consuls of Grenoble a gold medal intended for presentation to the governor of Dauphiny.

**FARBOT, JEAN** (*French*). Goldsmith of Grenoble, and Mint-engraver there, 1541-1562.

**FARÈ, E.** (*Ital.*). Contemporary Sculptor and Medallist, in the service of the Die-sinking Establishment of Stefano Johnson at Milan. He is the Modeller and Engraver of the commemorative medal of Amilcare Ponchielli, 1906, and of other works.

**FARGES, JEHAN DE** (*French*). Mint-master at Saint-André de Villeneuve-lès-Avignon, 1543-1547: F under crescent.

**FARIA, QUINTINO JOSÉ DE** (*Brazil*). Contemporary Sculptor and



Medallist of Rio de Janeiro, by whom I have seen a Portrait-medal of Dr Manoel Feliciano, Faculty of Medicine of Rio de Janeiro, etc. He died in 1888.

**FARISH, JAMES** (*Brit.*). Mint-master at Bombay, 1830-1836.

**FARNESI, ADOLFO** (*B.D.M.*, Vol. II, p. 73). By this Engraver are also : Pietro Mascagni, 1895; — Alfredo Catalani, 1902; — Token, 'Florentina Ars', 1906, etc.

**FARNIER, HENRI ALFRED** (*French*). Contemporary Sculptor, born at Paris; pupil of Hubert Oby. By him are the following medallic productions: The Education of Achilles; — Rape of Dejanaira; — Naiad; — Antiope; — Hippogriff; — The Lion of St. Mark, etc.

**FAROCHON, JEAN-BAPTISTE EUGÈNE** (*B.D.M.*, Vol. II, p. 73). Marx in *Médailleurs modernes en France et à l'étranger*, Pl. X, n<sup>os</sup> 1, 2 and 4, reproduces the following medals by this artist: J.A.D. Ingres; — Society of French Bibliophiles; — De Thou; — Dr Orfila, of Paris; — Administration générale de l'Assistance publique, Paris; — Société de Médecine, Bordeaux, etc.

**FAROLFI, SANDRE** (*Ital.*). Mint-master at Chambéry, 1338-39, Bourg, Pont-d'Ain, 1338-1342.

**FASSOLD, EBERHARD** (*Germ.*). Mint-warden at Weikersheim (Hohenlohe), 1623.

**FATTORINI, BOLTON** (*Brit.*). I have seen this name and address on the reverse of a medal struck to commemorate France's Day, Saturday, July 15th, 1917.

**FAUGINET, JACQUES AUGUSTE** (*B.D.M.*, Vol. II, p. 75). This Engraver's signature occurs on a medal of St. Vincent de Paul, Hôpital des Enfants trouvés.

**FAULKNER, B.** (*B.D.M.*, Vol. II, p. 75). My suggestion that he may have been identical with B.R. Faulkner, the Portrait painter who exhibited at the Royal Academy 1821-1849, is improbable, says Sir H. Trueman Wood, for the Faulkner (or Faulkener) who took Prizes of the Royal Society of Arts in 1819, 1820 and 1822 for Die-engraving lived in Birmingham, whereas B.R. Faulkner was at the time living in Newman St., London.

By Faulkner are further: Golden Wedding of Robert and Louisa Gilmor, 1821; — Rev. Samuel Parr, 1821; — Repository of all the Arts, Charles Jones, Birmingham, etc.

**FAURE, CLAUDE** (*French*). Mint-master at Montélimar, 8. March 1494-1505: letter F.

**FAUSTUS**. Modern signature on the following gems: Head of Phoebus, carnelian; — Sagittarius, Leo and Aries (signed: **L. PRE-CILI FAVSTI**).

**FAVIER, JEAN** (*French*). Mint-master general of the French coins, 1581.

**FAVIER, NICOLAS** (*French*). Mint-master general, 1572. A contemporary document informs us that on the suggestion of this official, medals were struck to commemorate the St. Bartholomew Massacre, which were to be thrown to the people.

**FAVIÈRES, DIDIER** (*French*). (1620-1624). Seal-engraver to the King and Royal family of France; he is also the author of Jetons.

**FAVRE** (*French*). Contemporary Sculptor, whose plaquette "La Relieuse", exhibited at the Salon of 1903 is of amusing modernism.

**FAVRE, BERTRAND** (*French*). Mint-engraver at Toulouse, 1637-1647.

**FAVRE, GUILLAUME I** (*French*). Mint-engraver at Toulouse, *circ.* 1603-† 1646.

**FAVRE, GUILLAUME II** (*French*). Appointed in 1659 Mint-engraver at Toulouse.

**FAVRE, GUILLAUME III** (*French*). Mint-engraver at Toulouse, probably from 1662 to 1693 and later.

**FAVRE, ISAAC** (*French*). Mint-engraver at Riom, 1590-† 1593.

**FAVRE, JEAN I** (*French*). Mint-engraver at Toulouse, prior to 1659.

**FAVRE, JEAN II** (*French*). Mint-engraver at Toulouse, 1661-1662.

**FAVRE, NICOLAS** (*French*). Goldsmith of Riom, and Mint-engraver there, 1587-1590, and again, 1593-94.

**FAZZAGLIA** (*Ital.*). Medallist of the eighteenth century, mentioned by Durand (*MSS List*) as the engraver of a medal of Nezzenico, 1766.

**F. B.** These initials occur on a Thaler of Archbishop Emmerich Joseph of Mayence, 1766 (*Hagen*, XIV, 1).

**F. C.** *Vide* FRANCISCO JOSE CARNEIRO.

**F. D.** (*French*). These are the initials of François Declos, a barber in Trinidad, who about the middle of the nineteenth century had all the pence and halfpence which came into his possession stamped with his initials. He afterwards issued the coins at two and a half and one and a half cents respectively and they were accepted at his valuation.

**FEART, ADRIEN** (*B.D.M.*, Vol. II, p. 77). By this Engraver is also the following medal : Société des Concerts de musique vocale, religieuse et classique, 1844.

**FECHER, FRIEDRICH** (*B.D.M.*; Vol. II, p. 78). Dr E. Major (*Die Basler Goldschmiedfamilie Fechter*, Anz. A.-K. 1904/05, p. 144-146) has been able to prove with satisfaction that the numerous medals signed **FF** of the first half of the seventeenth century, which were hitherto ascribed to a member of the famous family of goldsmiths of Basle, of the name of Fechter, are really the work of a Medallist of Strassburg, Friedrich Fecher.

This artist, whose name occurs in the Register of Guilds of Strassburg in 1612 appears to have been working in his native city until at least 1630. It is certain that his dated productions of 1628-1630, including medals on the Religious troubles of 1628/9 (*Berstett*, n° 256*c* and 256*d*), with a view of the city (*Berst.*, n° 256*f* and 256*g*), a Marriage medal 1629 (*Berst.*, p. 83) and a Reformation Jubilee medal of 1630 (*Berst.*, n° 245*b*) all indicate the same place of origin. In that same year 1630 he went to Basle, where traces of him are found until 1653.

An important series of medals of Basle commemorating the most varied events is known of the period of 1630 to 1648, and comprising Peace Medals on the Peace of Westphalia 1648 (*Haller*, 67-74); — Scholastic Medals of 1641 and 1642 (*Haller*, 1414-1417); — Undated "Glückhennenthaler" (*Haller*, 1323, 1323*a*, 1326, 1329, 1331); — Medals depicting Daniel in the lions' den (*Haller*, 1335 and 1341); — 'Moralpfennige', with representation of the city and city arms, also with historical figures, allegorical scenes, etc. intended as presents, and varying very much in artistic merit (*Haller*, 1316, 1318-20, 1332-35, 1340, 1351, 1358-60, 1362-65, 1368, 1370-72, 1378-80, 1382, 1398). Of exceptional artistic merit is a medal by him, showing on obv. a half-length figure of a seated Venus with Cupid (*Samml. Ewig*, Cat., n° 826).

Fecher probably never worked in Berne, as he engraved in Basle the die for the Presentation Medal granted to Officers for distinguished services in the War of the peasants of 1653 (*Haller*, 736). For the striking of 12 gold and a number of silver pieces he claimed payment of 894 Kronen 12 Batzen and 2 Kreutzer, which was settled in Basle Ducats reckoned at 57 Batzen a piece.

The date of birth and death of Fecher are still unknown.

Cf. M. A. Ruegg, *Friedrich Fecher*, *Schr. Kstler-Lex.*, Suppl. 145, and *Rev. suisse de num.*, 1915 (in latter article, additional information).

The following additional medals of Strassburg by this Engraver are described in *Catalogue de la Collection A\*\*\** (Jan. 1905) by M. Florange : Medal of Strassburg, 1629; — Square Medal, 1628

VERZAG NIT IN VNGLICK; — Small medal of 1628; — Peace and Victory embracing each other, 1628 (AMAT.VICTORIA.CVRAM); — Medal with view of Strassburg, 1629; — Peace and Labour, 1629; Religious medal, 1628 (GOTTES.SEGEN.ERFREVT); — Christening medal; — Marriage Medal, 1629; — Centenary of the Augsburg Profession of Faith, 1630, etc.

**FECHNER**, Prof. **HANNS** (*Germ.*). Contemporary Sculptor, residing at Berlin, who at the Kunst-Ausstellung held in that city in 1907 exhibited a cast Portrait-medallion of P. Curtius. By him is also a Portrait-medallion of Virchow, 230 mill. (only 10 struck).

**FECHTER**, **FRIEDRICH**. *Vide FECHER supra*. Also Vol. II, p. 78.

**FECHTER**, **JOHANN ULRICH II** (*B. D. M.*, Vol. II, p. 79). Medal-list and Goldsmith of Basle, was born on 19. March 1674, went abroad in 1692, but returned to his native city in 1701. He is the author of the following medals: — Burgomaster Emanuel Socin (*Ewig*, p. 170 e); — Bishop Joh. Conrad von Reinach-Hirzbach, 1712 (Michaud, 8; Haller, 2122) and another of 1715 (Michaud, 9; *Bulletin de la Soc. suisse de num.*, 1886, p. 74). He died in 1747. Cf. M. A. Ruegg-Karlen, *Basler Münzmeister, Stempelschneider und Medailleure*, *Rev. suisse de num.*, 1915.

**FECKERSPERGER**, **FRANZ MICHAEL** (*Austr.*). Pupil at the Vienna Mint School of Engraving, 1740-1744; later, Mint-engraver at Nagybanja and Carlsburg, 1738-1759; died 11. March 1759.

**FEDERER**, **HANS SIGMUND** (*Germ.*). Mint-master at Ratisbon, 1630.

**FEDERER**, **JOHANN** (*Germ.*). Mint-warden at Neuburg a. D., 1623.

**FEDERER**, **JOHANN MICHAEL** (*Germ.*). Mint-master at Ratisbon, 1700-1735.

**FEDERER**, **MICHAEL** (*Germ.*). Mint-master at Ratisbon, 1674-1700.

**FEHR**, **RICHARD** (*Germ.*). Mint-master at Heidelberg, 1731-1734.

**FEHR** or **FEHRER**, **WILHELM** (*Germ.*). Mint-master at Würzburg, 1746-1748.

**FEHRMAN**, **CARL GUSTAF** (*B. D. M.*, Vol. II, 1904, p. 81). Further works: — 1791, Georg Stiernhelm, Æ. 31. — Patrick Alströmer, PATRICK ALSTRÖMER LIB.BAR.ET EQ.; signed C. G. **FEHRMAN**. R. Pelican. MDCCLXXXV. Apparently a freemason's medal: SUPREMO SUO MAGIS TRO ORDO LIB.MUR.GOTHEB. in exergue (communicated by Mr. G.F. Hill).

**FEITO, M.** (*Span.*). Engraver of medals, published by the Brothers Faci of Saragossa, commemorating the Industrial and Agricultural Exhibition at Madrid, 1907, etc.

**FELGENHAUER, URBAN** (*B.D.M.*, Vol. II, 1904, p. 83). Acted also as Mint-master at Catlenburg (Brunswick), 1623, 1624.

**FENWICK, A.** (*B.D.M.*, Vol. II, p. 86). By this Engraver is also : Jenner, Bristol Festival, 1896.

**FEO, LUIGI DE** (*Ital.*). Contemporary Sculptor and Medallist, residing at Venice ; he had also a studio in Paris. He showed two bronze busts at the Paris Salon 1907, and also exhibited at Venice in 1909.

At the New York International Medallic Exhibition, held in March 1910, he had the following works : Principessa di Corigliano ; — Contessa di Mazarino ; — Duchessa di Villarosa ; — Contessa Serristori ; — Piccolo Conte Cini ; — Piccolo Conte Papafava di Carrara ; — M. Auguste Hériot ; — Mr. Henry Clay Pierce ; — Mr. Murray Carleton Jun<sup>r</sup> ; — La Parisienne ; — Mr. Fairman Rogers Furness ; — Piccola Contessa Faa de Bruno ; — Contessa Ridolfi, etc.

**FERMAN, JAN** (*Dutch*). Goldsmith of Batavia ; was entrusted by the government of the Dutch East India Co. to issue, in conjunction with the Chinese, CONJOK Crowns or Reals, by order of 26. February 1645. These Crowns were to be of a weight of  $\frac{7}{8}$  Real, and were intended to remedy the lack of silver currency in Java. Already on 23. September 1647, this issue was suppressed.

**FERNAND-DUBOIS, ÉMILE** (*French*). Contemporary Sculptor and Medallist, born in Paris ; pupil of J. Dalou and Sul-Abadie. At the Paris Salon 1914 (Société des Artistes français) the artist exhibited Medals and Plaquettes : M<sup>me</sup> E. B\*\*\*, de la Comédie-Française ; — Médaille de la Société d'Emulation française contre l'abandon des campagnes ; — Portraits of MM. B. A. Montet, A. Boisselier, Alph. Gentil, and Al. Toisoul.

**FERNANDES, ANTAM** (*Portug.*). Coiner at Lisbon, 1515.

**FERNANDES, ANTONIO** (*Portug.*). Silversmith of Lisbon, appointed Mint-master there in 1552.

**FERNANDES, BARTOLOMEU** (*Portug.*). Succeeded his brother Christovam Fernandes as Mint-master at Lisbon, 1541.

**FERNANDES, GASPARE** (*Portug.*). Silversmith, and Mint-master at Lisbon, 1539.

**FERNANDES, LUIZ ANTONIO** (*Portug.*). Was admitted an apprentice as Engraver of coins at the Lisbon Mint in 1750, but died on June 2, 1751.

**FERNANDEZ** (*B.D.M.*, Vol. II, p. 87). This Spanish Artist engraved a number of Pattern coins, amongst which I have noticed a copper 20 Real piece of Queen Isabel II, dated 186\* and signed in full.

**FERNANDEZ, ANDREAS** (*Span.*). Issuer of a Proclamation medal of Charles IV., for Cumana, 1789.

**FERNANDEZ ARRABAL, IGNACIO** (*Vide ARRABAL, supra*, p. 28.)

**FERNANDEZ PESCADOR, EDUARDO** (*B.D.M.*, Vol. II, 87). A Spanish Sculptor and Medallist, 1836 — † 1872. Pupil of the Academy of San Fernando, Madrid, and of his uncle, Sancho Pescador, as well as of Oudiné, of Paris. In 1866 he was appointed Professor at the School of Fine Arts in Madrid. His best known medallic works are : Duque de Rivas, Olózaga, 1864 ; — Convent of Vergara, and others, described by Vives, *Medallas de la Casa de Borbon*, 1916.

**FERNANDEZ Y ESTRUCH** (*Span.*). Signed the medals of Martinez de la Rosa, 1862 ; and Alfonso XII., Campaign of Jolo, 1876.

**FERNIN** (*French*). Engraver and according to a contemporary document “faiseur de médailles antiques”, 1528-29.

**FERNKORN, ANTON DOMINIKUS** (*Germ.*). Sculptor, Founder and Medallist, born at Erfurt, 17 March 1813, died at Vienna, 16. November 1878. In 1835 he went to Munich, where he studied under Stilgmaier and Schwanthaler and at the Academy of Decorative Arts. In 1840 he settled at Vienna, and executed there a “St. George killing the Dragon” in heroic size, and other works. By him are also some medals and plaquettes : Portrait-medal of Schiller ; — Portrait-plaquette (cast) of Francis Joseph I., 1855.

**FERRAND, ERNEST JUSTIN** (*French*). Contemporary Sculptor, born at Paris, pupil of Mathurin Moreau. At the Salon of 1905 he exhibited models for Portrait-medals of M<sup>me</sup> and M<sup>lle</sup> Lucien Gillet.

**FERRARI, ANTOINE BAPTISTE** (*French*). Contemporary Sculptor and Medallist, born at Omessa (Corsica) ; pupil of Paillet, Ponscarne, and Chastrier. At the Salon of 1902 he exhibited Portrait-medallions in plaster and in 1903 others in plaster and bronze ; — Salon of 1904 : — Portrait of Dr Flaissières ; — Portrait of Don Antonio Casanova ; — Portrait of M. Girard, architect ; — Portrait of M. Berouze Rial ; — Portrait of M<sup>me</sup> Paillet ; — Portrait of M<sup>me</sup> Casanova, etc.



**FERRARI, LUIGI** (*Ital.*). Sculptor of the first half of the nineteenth century. He became Mint-engraver at Venice, where he executed the following medals : 1816. Marriage of Emperor Francis I. with Carolina Augusta ; — 1833. Archbishop Jacopo Monico of Venice ; — Erection of Lighthouse at Malamocco, 1838 ; — Peter Count Von Goess, 1804 ; — Proclamation medal of Dalmatia, 1804, etc.

He died at Venice on 21. April 1844.

His works are not of great merit.

BIBLIOGRAPHY. — Jos. C. Adam, *Die Meister der sogenannten "Schwarzen Medaillen"*, Mittheilungen des Clubs der Münz-und Medaillenfreunde in Wien, 1902, p. 33.

**FERRARIS, GIUSEPPE** (*B. D. M.*, Vol. II, 88). The only medal engraved by this Artist whilst employed at the Mint of Venice is the marriage medal of Crownprince Ferdinand with Maria Anna, 1831. At a later date, Ferraris filled the post of chief Mint-engraver at Turin. By him are further : Gio. Antonio Raggi, Finance minister, 1827 ; — Nicolo Paganini, 1834 ; — Gian Pietro Vieusseux, 1859 ; — Girolamo Boccoardo ; — Victor Emmanuel II, 1868 ; — Prize medal for horse racing, 1827 ; — Marriage of Princess Marie Anne with Archduke Ferdinand of Austria, 1831 ; — Prize medal of the Triennial Exhibition at Turin, 1832 ; — Medal of the Commissario di Polizia, King Charles Albert, 1832 ; — Promulgation of the Civil Code, Turin, 1837 ; — Medal for 50 years' Service in the army, 1839 ; — Turin Exhibition, 1842, etc.

**FERRÉ, JEHAN** (*French*). Mint-master at Rennes, 1522-1546 ; distinctive mark, ermine after BENEDICTVM. He succeeded to Pierre Champion.

**FERREA** (*Ital.*). Contemporary Sculptor and Medallist of Genoa ; Engraver of the Miniature of the Medal awarded by the Italian government for services during the Earthquakes in Sicily and Calabria, 1908-1909.

By him is also a Portrait-medal of Giuseppe Verdi, 1901.

**FERRET, EUGÈNE** (*B. D. M.*, Vol. II, p. 88). By this Medallist are further : 1885. Portrait-medaillon in bronze of M. A\*\*\* ; — Nine small reductions of medals in gold, etc.

**FERREZ, J.** (*Port.*). Medallist of the first half of the nineteenth century, by whom I have seen a Portrait-medal of King John VI., dated 1820 on obv. and 1818 on R.

**FERRIER, C. A.** (*Brit.*). This signature occurs on a Medal of the Linnean Society of London.

**FERTE, PIERRE** (*French*). Mint-master at Grenoble, 1641-2.

**FERVACQUES, QUENTIN DE** (*French*). Mint-engraver at Tournai, 1491-1497.

**FERY, ADRIEN** (*French*). Contemporary Sculptor, born at Paris; pupil of the School of Decorative Arts. At the Salon of 1902 he exhibited a Plaquette in lithographic stone representing St. Caecilia.

**FESTIEL, NICAISE** (*French*). Mint-engraver at Valenciennes, 1457.

**FESTUS**. A gem representing Cupid is signed : **FESTI** but is not antique.

**FETTING, A. H.** (*Amer.*). Contemporary Sculptor of Baltimore, U. S. A. 1895. Name appears on a medal to commemorate the centennial ceremonies of the laying of the cornerstone of the Capitol at Washington, D. C. Æ. 50. (*Information kindly supplied by Mr. R. J. Eidlitz.*)

**FEU E HIJO, PELEGRIN** (*Span.*). Editors of medals, established in Madrid since 1836; trading under the firm's name of **FEU HERMANOS** from 1880 to 1889; **FEU, JUAN BAUTISTA** until 1908; and at the present time : **FEV, VDA E HIJOS**. Their productions are enumerated under the artists' names. Vives describes a number in his work on the Medals of the House of Bourbon.

**FEUCHTER, ULRICH** (*Germ.*). Mint-master at Nuremberg, *circa* 1500.

**FEUCHTWANGER** (*Amer.*). Issuer of Two and One Cent pieces, 1837, obv. FEUCHTWANGER'S × COMPOSITION. Denomination in centre R. Eagle on serpent; beneath date.

**FEURET, GUILLAUME** (*French*). Jeton-engraver, 1534-1557. Mazerolle describes a number of his Jetons : 1534. François de Montmorency; — 1535. Jacques de Louviers; — 1537. Cardinal Odet de Coligny-Châtillon; — 1544-46. Armorial Jetons; — 1548. François de Bretagne; — 1549-1554. Jean de Parthenay-Larchevêque; — 1551. Jacques d'Arquambour; — 1551. Armorial Jetons; — 1552. Guillaume Godard; — Adolphe de Lyons; — 1553. Raoul Perseval; — Duchess Adrienne d'Estouteville; — 1555. Sieur de Saint-Amand; — Miles Perrot; — 1556. Léonor, Duke of Longueville; — 1557. Charles II., Duke of Lorraine; — Bérenger Portal; — Claude de Hacqueville, King's secretary.

**FEURET, PASQUIER** (*B.D.M.*, Vol. II, p. 90). The Jetons by this Engraver are dated 1558-1561. By him are : 1558. Jetons for René, Baron de Mailly; — 1560. Jetons for Nicholas Throckmorton, English ambassador; — 1551. Sieur de Courlay; — François I. of Cleves, Duke of Nevers. He was probably a relative of Jean and Pierre Feuret.

**FEURET, PIERRE** (*French*). Engraver of Jetons at Paris, 1542.

**FEUSTEL** (*Germ.*). Mint-warden at Zweibrücken, 1759.

**F. G.** Signature on a Portrait-medallion of Queen Victoria, 1889, with R. ANNO MDCCCLXXXIX. Fortune seated, facing. This signature stands for Countess Feodora Gleichen (*q.v.*, vol. II, p. 278).

**FIAMMINGO, GIULIO** (*Ital.*). Mint-engraver at Modena, under the Mint-master, Ludovico Selvatico, during the reign of Cesare d'Este.

**FIASCHI, DOMENICO** (*Ital.*). Director of the Mint at Florence, 1833.

**FIATET, LANTHEAUME** (*French*). Mint-engraver at Grenoble, 1601-1611.

**FIBICH** (or **FIBIG**), **JOHANN** (*Austr.*). Mint-engraver at Vienna, 1798-1800.

**FICHNER, CHR.** (*Germ.*). Mint-warden at Munich, 1641.

**FICHTNER, JOHANN JAKOB** (*Germ.*). Mint-administrator at Nuremberg, 1755.

**FICKENSCHER, J. F.** (*Germ.*). This Engraver's signature occurs on a life saving medal of King Ernest Augustus of Hanover, undated; and also on a medal commemorating the entry of Hanoverian troops in to Altenburg, 1848 (signed: **J. F. FICKENSCHER**; *A*, *R* and *Æ*).

**FICKER, CHARLES** (*Austr.*). Contemporary Sculptor, born in Vienna (Austria); pupil of Ponscarne and Chaplain. At the Paris Salon, 1908, he exhibited a Plaquette and two Portrait-medallions: *M<sup>me</sup> Renée \*\*\**; — *M. B \*\*\**; — *Grand'mère*.

**FIDELLES, PHILIPPE DE** (*French*). Mint-master at the Hôtel de la Forge, Amiens, 1589-1590; he issued coins in the names of Henry III. and Henry IV.; then at the Château, 1590-1594; also at Compiègne, 1589-90.

**FIEDLER, PAUL** (*Austr.*). Engraver at the Mint of Prague, 1823.

**FIELD, HENRY WILLIAM** (*Brit.*). Medallist; an honorary exhibitor at the Royal Academy: 1822. *R. Golt, Esq.*; — Portrait of a gentleman: — 1823. Medallic portrait of a gentleman; — Medallic portrait of J. Fentiman, Esq.; — 1824. Portrait of an officer; — 1825. Medallic portrait of a medical gentleman; — 1826. Medallic portrait of a scientific gentleman; — 1827. Portrait of J. F., Esq.

**FIERS, DAVID** (*Dutch*). Mint-master at Middelburgh, 1713-1725.



Portrait-medal of Antonio Averlino.

**FIGUEIRA** (*Port.*). Contemporary Engraver, by whom is a fine commemorative medal of the Agricultural and Horticultural Show at Porto, 1896.

**FIGUEIREDO, FRANCISCO XAVIER DE** (*Portug.*). Son and pupil of João de Figueiredo, was employed at the Mint of Lisbon from about 1780, appointed second Engraver in 1797, and first Engraver in 1814. He died in 1818.

**FIGUEROA, MELESIO** (*Span.*). Contemporary Sculptor and Engraver; a native of the Philippine Islands; pupil of the Madrid School of Fine Arts; exhibited in 1876 a wax figure and a medal of Alfonso XII. His signature occurs on a Prize medal of the Exhibition of the Philippine Islands, Madrid, 1887.

**FILARETE** (*B.D.M.*, Vol. I, 1904, p. 93 ; Vol. II, 1904, p. 92). From the review in *The Connoisseur* by Ettore Modigliano of the work on Antonio Averlino, by Michele Lazzaroni and Antonio Munoz (Rome, W. Modes, 1908), the following details are culled:—

“Fortune was a stepmother to Antonio Averlino. A man of ready genius, and as versatile as most of the Italian masters of the Renaissance; endowed with glowing imagination and noble taste; educated by the best classic models—goldsmith and sculptor, architect, engineer, and writer—he had the qualities of an artist of race to leave an ineffaceable impression on the progress of art, and to leave his name upon a series of works which would place him among the most typical figures of historical moment—but his ship sailed dead to the wind.

“He came to Rome when Donatello brought to the eternal city the Gospel of the great Florentine Renaissance. Pope Eugene IV. entrusted to him the execution of the bronze gates to the greatest temple of Christianity. Having completed this task with honour, he was about to reap the fruit of the fame which his work had procured him in Rome, when he was forced to interrupt the execution of the monument to the Cardinal of Portugal, and to leave the city under the grave accusation of a theft of relics—an accusation that closed to him for good the gates of the city which would have offered the best field for his activity. He goes for a few years to Milan, where he obtains the protection of Francesco Sforza and the commission to execute the great tower of the Castle. But soon the hostility of Milan to the Florentine master, fanned by his collaborators, makes itself felt, and Filarete’s work in this construction is restricted to a few decorative parts, and ceases before the monument is completed. By the Duke’s will he is then attached as engineer to the construction of the cathedral, which was then to be crowned with a cupola; but again the Duke’s orders and the artist’s

good-will are powerless against the opposition of the directors of this fabric, and after two years Averlino is forced to give up the work. In 1456 he receives the commission for the construction of the *Ospedale Maggiore* at Milan, and superintends this work for nine



Bust of the Emperor John VIII. Palaeologus.

years, until in 1465, aged and tired of meeting with constant hostility, he is forced to depart and to leave unfinished the fabric, the upper part of which, entrusted three months later to Guiniforte Solari, is continued by that master in an altogether different style and character.

“Meanwhile Filarete had conducted the construction of Bergamo Cathedral, which, to judge from existing descriptions, must have

been a noble work, with rich decorative details ; but after two centuries the ill-fated artist's work was destroyed by that seventeenth century mania for re-building to which have been sacrificed so many Renaissance monuments.

Yet Averlino's life-work is such as to deserve a clearer light than has hitherto been thrown upon it. But whilst modern art historical research has rescued so many masters far less interesting than Filarete, and examined their work with minute and subtle science, the art of Antonio Averlino — last irony of a hostile fate ! — has up to now been left in obscurity. With the exception of a short monograph by W. von Ottingen, in which scant attention is given to *Stilkritik*, Sauer's and Tschudi's studies on the reliefs of the gates of St. Peter's, and some few scattered notes like Courajod's on the master's bronze sculptures, there has so far been no organic work on our Antonio, in which a proper examination is made of the abundant archivistic material and of the master's extant works, and in which the development of his artistic activity is surely and completely outlined.

“Such a book has now been given us by Messrs. Muñoz and Lazzaroni in a volume that deserves full praise for its methodical treatment, and for the complete knowledge shown by the authors of the argument as well as of all historical, biographical, and artistic sources. The figure of Filarete is here studied, not detached from his time, but in the surroundings in which he moved, with the events that had a bearing upon his life ; and yet his personality arises from these pages in perfect clearness on its artistic and human aspect. Having resumed the little certain knowledge about the first years of Averlino's life in Florence, the two authors dedicate a long chapter to the study of his famous gates of St. Peter's, of which they discuss every detail, and restore the order in which the reliefs were executed, separating the master's own work from that of his assistants, and following the development of Averlino's artistic style. They then pass in review — together with wrongly attributed works — the master's unquestionably genuine minor works, among which is the magnificent bust of the Emperor John VIII. Paleologue, which dates probably from 1439, when the Emperor came to Florence, whither had been transferred the Council of Ferrara. Next, they illustrate — always with the support of documentary evidence — Averlino's work as architect at Milan and Bergamo, and throw light upon the hints we have of works executed by the master at Cremona, Varese, Venice and Bellinzona.

“A full description is finally given of Averlino's hitherto unpublished *Trattato d'Architettura*, of which this monograph contains long extracts and reproductions of the most interesting drawings contained therein.”

**FILLAUD, PAUL EUGÈNE** (*French*). Contemporary Gem-engraver, born at Garantreville (Loire). He exhibited at the Salon of 1895 a gem, Alpha and Omega.

**FILLIARD, JEHAN** (*French*) of Grenoble ; Mint-master at Lyons, under Henry IV.

**FILZDEFAME, PIERRE** (*French*). Mint-master at Bourges, 1486-89 : pierced star.

**FINES, C.** (*Brit.*). Wax Modeller; exhibited at the Royal Academy : 1833. Model of the Rev. Mr. Levett; — Model of E. Jesse, author of the “Gleanings of Natural History”; — 1842. Portrait in wax of Mr. Chabot; — 1843. A model in wax of Miss Edith Chabot; — A medallic portrait of the late Mr. G. Jorden; — 1844. Portrait in wax of Mr. Craib; — 1846. A posthumous portrait in wax, etc.

**FINKE, E.** (*Germ.*). Contemporary Die-sinker of Berlin. The signature **E. FINKE—BERLIN** occurs on a medallic badge of the Association of German Nurses.

**FINTA** (*Austr.*). Contemporary Engraver whose signature occurs on an oval Badge of the 29<sup>th</sup> Royal Hungarian Honved Infantry Regiment, 1914-1916; 43 × 29 mill.

**FIGORE or FLORUS, C.** (*Ital.*). Medallist of the second half of the seventeenth century. By him is a Portrait-medal, dated 1677, of the naturalist Manfredus Septalius.

**FIGORE, CESARE** (*Ital.*). Painter, Architect, Line-engraver and Medallist of Milan, 1636-1702.

**FIGORENTINO, ADRIANO.** *Vide* **ADRIANO** (*B.D.M.*, Vol. I, 1904, p. 26).

**FIRMIN, CLAUDE** (*French*). Mint-master at Montélimar, 1593 : letter **F**.

**FIRMIN, R. S.** (*Brit.*). Medallist of Birmingham; exhibited at the Royal Academy : 1819. A study; — 1820. Model of a lady; — 1821. Head of Paris; — 1836. Sketch of a medal of his father.

**FIRSE, J. H. M.** (*Brit.*). Contemporary Sculptor and Medallist. Mr. Pinches, of London, loaned to the New York International Medallic Exhibition, March 1910, a medal executed by this artist, the Alfred William Hughes medal of the Royal Society.

Firse was then in Pinches' employ.



**FISCH, ANTOINE** (*B.D.M.*, Vol. II, p. 97). By this Engraver are also : Portrait-medal of Eduard Lassen, Danish composer, 1880; — Visit of the King and Queen of Holland to Brussels; — International Choral Festival at Rotterdam, 1870; — 50<sup>th</sup> Anniversary of the Inauguration of the Sluices of Neuzen, 1876; — Male Choral Festival at Amsterdam, 1876; — Presentation Medal to Capt. Robert F. Scott as a souvenir of the voyage of the “Discovery”, by the Royal Yacht Club de Belgique; 35 mill. ; gold.

Neither Antoine, nor Paul Fisch, are strictly speaking Medallists. They own a Die-sinking establishment where Modellers have their models reduced and struck.

**FISCH, GILBERT** (*Brit.*). Mint-master at Edinburgh, 1493.

**FISCH, PAUL** (*B.D.M.*, Vol. II, 1904, p. 97) was born at Brussels on the 22. November 1865, the son of Antoine Fisch. By him are also : Portrait-medal of Roland de Lassus, on the third centenary of his death, 1894; — Fifteenth Anniversary of the Belgian Press Association (modelled by Jules Dillens); — Medal of the Club du Chien berger belge (modelled by P. Schaar); — Town Hall of Morlanwelz-Mariemont, 1895; — Federal Athletic Competition at Brussels, 1895; — Auguste; — Houzeau de Lehaie; — International Navigation Congress at Brussels, 1895; — Jules de Burlet; — Prince Albert of Belgium; — Lukasgilde of Malines; — Dr Jean Palfyn, of Ghent (2 var.); — Dr Samuel Hahnemann (signed : **PAUL FISCH AINÉ**); — Chs. François Roels (1782-1864), of Lokeren (Belgium); under bust : Ch. Baes; — Ste-Godelive de Ghistelles; — and others described in the *Revue belge de numismatique*.

His name appears on rev. of 1903 medal of the Société hollandaise-belge des Amis de la Médaille.

**FISCH, W.C.** (*Brit.*). Gem-engraver; exhibited at the Royal Academy, 1828 : the Bull at bay; an impression from an engraving in cornelian.

**FISCHER** (*Germ.*). Administrator of the Mint at Stolberg, 1645.

**FISCHER, A.** (*B.D.M.*, Vol. II, p. 98). By him are several varieties of Portrait-medals of Schiller. Also : Prize-medal of the Industrial Exhibition at Rendsburg, 1859.

**FISCHER, C. F.** (*Germ.*). Contemporary Medal-engraver of Hamburg. His signature occurs on a medal of the Hamburg-Altona. Ornithological Society (1897) and on another of the Schiffbek Voluntary Firemen, 1889.

**FISCHER, ERHARD** (*Germ.*). Sculptor in wood, residing at Munich-

Giessen; has executed Portrait-medallions in boxwood of Richard Wagner, Parsival, Conduiramur, Walther von der Vogelweide, Tannhäuser, Reinmar von Zweter, Wolfram von Eschenbach, etc. These are signed **EF** and **AR** (E. Fischer, and Anton Reisinger).

**FISCHER, HANS GEORG** (*Germ.*). Mint-warden at Augsburg, 1680-1706.

**FISCHER, JAKOB** (*Germ.*). Mint-master at Ratisbon, *circa* 1586-1587.

**FISCHER, J. B.** (*Span.*). A medal, in Mr. Maurice Rosenheim's Collection, dated 1682, with full figure of King Charles II. of Spain, standing on lion, on obv. and **R.** Queen Marie Louise de Bourbon, is signed on **R.** **J. B. FISCHER**. It is mentioned by Bolzenthall; see illustration *B.D.M.*, Vol. VI, pp. 284-5.

The Vidal Quadras y Ramon Catalogue, n° 12897, describes another medal of Charles II., dated 1666, which has on **R.** the arms of Caballero Juan Baltasar de Visscher, Señor de Celles Poltes, Schiplaken y Neverden.

**FISCHER, JOHANN** (*Germ.*). Die-cutter at Wernigerode, 1674.

**FISCHER, JOHANN KARL** (*B.D.M.*, Vol. II, 1904, p. 98). Additional works: —

Friedrich Schleiermacher, AE 45; — Carl Friedrich Schinkel, AE, 36; — 1862, 1100th Anniversary of the discovery of the springs at Teplitz, AE 50.; — Friedrich von Schiller, 1859; — Prize Medal of the Naval College of Emden.

**FISCHER, MATHIAS** (*Germ.*). Mint-master at Mayence, 1652-1682. He signed his issues **MF**.

**FISCHER, NIKOLAUS** (*Germ.*). Mint-master at Amberg, 1621-1622.

**FLACH, HANS** (*Germ.*). Mint-master at Oettingen, 1394, and Oehringen, 1395.

**FLACHÉRON, JEAN FRANÇOIS CHARLES ANDRÉ** dit **FRÉDÉRIC** (*French*). Sculptor of Lyons, son of an architect, born in 1810, entered about 1830 the School of Fine Arts in Rome, where in 1839 he obtained a Mention honorable for gem- and medal-engraving, and in 1840 the second Grand Prix (Herakles crushing Antaeus).

He returned to Paris in 1867 and died there in 1883.

By him are only the following medallic productions, signed **G. FLACHÉRON**: Large Medallion, uniface, with portrait of his

father, Raphaël Flachéron, 1840; — Another, with portrait of his son, Alexandre Flachéron, 1878.

BIBLIOGRAPHY. — *Information kindly furnished by M. Jules Florange.*

**FLADNIG, PAUL ANTON** (*Germ.*). Mint-warden at Vienna, *circa* 1545.

**FLAMAND, GODEFROY** (*French*). Mint-engraver at Besançon, *circa* 1538-1579. He is the author of a fine Medal (Double Thaler) of Charles V., R. Eagle (*Gaz. num. Fr.*, 1903, Pl. XI, n° 1).

**FLAMANK, R.** (*Brit.*). Wax Modeller; exhibited at the Royal Academy in 1854 a basso-relievo in wax, The ascent of the Soul.

**FLANAGAN, JOHN** (*B.D.M.*, Vol. II, p. 101). Born in Newark, New Jersey; was a pupil of Augustus Saint-Gaudens, New York, and of Henry Chapu and Alexandre Falguière, Ecole des Beaux-Arts, Paris. He was awarded various medals at the Ecole des Beaux-Arts; executed the monumental clock at the Library of Congress, Washington; — the statue of Joseph Henry and decorative groups for the St. Louis Exposition; tinted marble relief "Aphrodite" in Knickerbocker Hotel, New York; — commemorative medal to Dr. Daniel Garrison Brinton, Philadelphia; — Hayden Gold medal for Academy of Natural Science of Philadelphia; — three reliefs for interior of Scroll and Key Society building, Yale College; — high relief in bronze for Free Public Library, Newark, New Jersey; — pediment and two seated figures in marble for Shelby County Court House, Memphis, Tennessee; — Portrait-medal of Capt. Arthur Henry Rostron; R. Rescue at sea; — Edward Guthrie Kennedy, president of the Grolier Club; — The Proctor Award Medal of the Essex Agricultural Society of Massachusetts. At the Salon of 1902 he exhibited three Portrait-plaquettes of André Saglio, Benson, and Felix Passot, and two Profiles of young Girls; — The Proctor medal of the Topsfield Fair, 70 mill.; — The Alexander Medal of the Art Department of the New York High Schools; — Award Medal of the Panama-Pacific International Exposition; 70 mill.; — Award Medal, School Art League, New York; 70 mill.; — Senator Morgan Gardner Bulkeley, of Connecticut; 45 mill.

He was awarded silver medals at the Paris Exhibition, 1900; Pan-American Exposition, 1901; St. Louis Exhibition, 1904. He is represented in the French National Collection of living artists, Luxembourg Museum, Paris.

He exhibited the following works at the New York International Exhibition, held in March 1910: — "Pan"; — Tolstoi; — Portrait of a man; — Miss Hortense Léonore Mitchell; — Miss Mabel

Clarke ; — Miss Agnes Lane ; — Head of Aphrodite ; — Pennsylvania Society Medal ; — Hudson-Fulton Medal.

Roger Marx in *Médailleurs modernes en France et à l'Etranger* has reproduced two Portrait-medals by him of Miss Hortense Léonore Mitchell, and of a Lady unknown.

**FLAVELLE, THOMAS** (*Irish*). Gem- and Seal-Engraver, flourished 1832-1843. " Was son of William Flavelle, miniature painter. He was working in Dublin as a Gem and Seal-engraver for some years, and was also for a time in Kilkenny and Waterford. In 1832 he sent to the Royal Hibernian Academy, from 6 Corner of Essex Bridge, intaglios in cornelian of Byron and Scott ; and in the following year, from 10 Lower Sackville Street, a portrait of Charles Kendal Bushe on a bloodstone. He was afterwards, until 1839, at 10 Essex Quay. In 1843 he was in Kilkenny and gained the prize of ten pounds, offered by the Royal Irish Art Union for the best gem-engraving, with his head of Charles Kendal Bushe on a bloodstone, and Judge Burton on a cornelian. He competed in the next year and was favourably mentioned. Soon after this he emigrated to Canada, and nothing is known of his subsequent life." (Strickland, *Dictionary of Irish Artists*, p. 353.)

**FLAWINNE, ANSCAL DE** (*Flem.*). Mint-warden at Namur, 1383, under William II. (1391-1418).

**FLAXMAN, JOHN** (*B.D.M.*, Vol. II, p. 108). Amongst his further productions are the following Portrait-medallions in wedgwood : Dr John Fothergill ; — Dr Richard Mead ; — Dr John Freund ; — Dr Henry Pemberton, of Oxford ; — Sir Hans Sloane ; — Dr H. Boerhaave ; — Baron Dr G. van Swieten, 1756, etc.

Flaxman exhibited at the Royal Academy between 1770 and 1820. A number of Portrait-medallions in wax by him are enumerated in the R. A. Catalogue (cf. Algernon Graves, *The Royal Academy of Arts. A complete Dictionary of Contributors and their work from its foundation in 1769 to 1904*, London, 1905).

**FLEISCHBECKER, L.** (*Germ.*). Modelled a uniface Portrait-medallion of Virchow, 1910.

**FLEURIOT, FLORIMOND** (*French*). Mint-master at Angers, 1579 ; Nantes, 1590 ; rosette after *Domini*.

**FLEURIOT, NICOLAS** (*French*). Mint-master at Angers, 1601.

**FLEURIOT, PIERRE** (*French*). Mint-master at Angers. 1577-1578 and from May 18, 1580-1583.

**FLEURY, LOUIS** (*French*). Mint-engraver at Moulins, *circ.* 1548-† 1554.

**FLIESZ, HANS** der Altere (*Austr.*). Mint-engraver at Ensisheim (Alsace), 1611.

**FLIESZ, HANS** der jüngere (*Austr.*). Mint-engraver at Ensisheim (Alsace), 1621. He was a native of Belfort.

**FLIND** Junior, **PAUL** (*Germ.*). Chaser, Line-engraver and Medallist of Nuremberg, possibly the son of another Paul Flind, who was also a goldsmith, and became a burgher in 1563. Flind junior was appointed a Master in the guild of goldsmiths in 1601. Several line-engravings by him exist in the Berlin and other museums.

His initials occur on various plaquettes, described by E.W. Braun, *Plaketten von Paul Flind*, *Archiv*, &c., I, pp. 21-26 : A Lion in wild scenery, 90 × 82 cm.; — A Lioness at foot of tree in landscape with various buildings in background (Berlin Kunstgewerbemuseum); — Smaller oval plaquette, representing a Landscape, etc.

**FLOR, MICHAEL** (*B.D.M.*, Vol. II, p. 106). Mint-warden at Copenhagen; Mint-master at Altona, 1786-† 31. December 1816.

**FLORENTINE ART Co** (*Amer.*) of Detroit. Publishers of a Portrait-medal of Dr Oliver Wendell.

**FLORES, VILLAVICENCIO, JUAN** (*Amer.*). Issuer of a Proclamation medal of Ferdinand VI., 1747. (Medina, *Medallas de Proclamaciones*, p. 57, n° 56.)

**FLORRISONNE, FLORENT** (or **FLORIS**) (*Belg.*). Mint-master at Antwerp, 1. September 1572—13. January 1580; also at Brussels, 22. October 1576 to 20. March 1578.

**FLORY, ANTOINE** (*French*). Mint-master general, 1627.

**FLÖTNER, PETER** (*B.D.M.*, Vol. II, p. 107). To this artist Dr Julius Cahn is inclined to ascribe the following two medals in the British Museum Collection: — Lorenz Truchsess of Pommersfelden, 1530 (*Num. Chron.*, 1904, Pl. VI, 1); — Franz, Duke of Brunswick, 1532 (Pl. VI, 2).

**FLUCK, PETER** (*Germ.*). Mint contractor at Frankfort-on-Main, 1568.

**FLUSODER** (*Germ.*). Engraver of a medal commemorating a Victory over the Prussians, 1759.

**FLYNT, NICHOLAS** (*B.D.M.*, Vol. II, p. 117). Court-favourite of Henry VII, appointed on May 17, 1487, to the office of graver of the irons for coining gold and silver within the Tower of London and elsewhere in England, with a fee of £ 20 yearly, the same as had been paid to William Wodeward, his predecessor. In 1490 he received the additional offices of controller and surveyor of the mints in Dublin and Waterford, during good pleasure. Symonds states that "Flynt is entitled, nominally at all events, to the credit of having produced the dies for the second or arched-crown coinage of Henry VII's eighth year, but his tenure of the office had ceased in, or just before, 1494. His successor, Alexander de Bruchsell, a goldsmith and an engraver of the first rank, introduced, among other changes, a profile head (in 1503) which marks the beginning of real portraiture upon our English currency." Mr. C.F. Keary, in *Coins and Medals* (1894) describes this profile portrait of the first of the Tudors as "being a work of the highest art in its own kind. Nothing superior to it has appeared since".

We are indebted to the researches of Mr. Henry Symonds for Flynt's name, and those of several other artists who worked at the Royal Mint during the sixteenth and seventeenth centuries. I shall refer more than once to Mr. Symonds' valuable contribution to the *Numismatic Chronicle*, 1913, p. 349, sq. on "English Mint Engravers of the Tudor and Stuart Periods, 1485 to 1688."

**FOHMANN, HEINRICH** (*Germ.*). Mint-warden at Lüneburg, 1581-† 1624; acted in the same capacity and at the same time at Winsen.

**FOISIL, BELONI** (*B.D.M.*, Vol. II, p. 117). At the Salon of 1899 this Medallist exhibited two medals.

**FOLGER, NATHAN C.** (*Amer.*). Issuer of Advertising Checks (Store Cards); born in Hudson, New York, in April 1810; settled in New Orleans 1830; date of death unknown. Lyman H. Low in his well-known work entitled "Hard Time Tokens" refers very briefly to Folger, and states that the dies of his Store cards were made by Bale and Smith. Mr. Edgar H. Adams in *The Numismatist* (May 1915, pp. 169-173) describes six varieties of Tokens by Folger, all of which have on obv. the American eagle. In the New Orleans Directory 1858, we find Folger's advertisement as N.F. Folger & Son, wholesale and retail dealers in men's fashionable clothing and plantation goods of every description, Corner Magazine and Gravier Streets, New Orleans. The firm's name was changed later into Folger and Blake.

A portrait of Folger is shown in the *Numismatist*, 1915, p. 169.

BIBLIOGRAPHY. — Edgar H. Adams, *The Store Cards of Nathan C. Folger of New Orleans*, *La. Numismatist*, 1915.

**FOLIE, FRANÇOIS** (*French*). Engraver of Béthune, 1516.

**FOLKARD, H.** (*Brit.*). This signature occurs on R. of medal of Frederick, Duke of York, 1827, Æ. 51.

**FONFREIDE, VICTOR** (*French*). Contemporary Sculptor, born at Volvic (Puy-de-Dôme); pupil of Gérôme. This artist exhibited at the Paris Salon, 1909, Plaquettes and Portrait-medals : M. Lena; M. Guillon; — Fillette au bonnet; — Portraits of Children, etc.; — 1912. Mère et enfants; — M. Ponthier; — M. Charbonnel; — Enfants, etc.; — 1913. Three Plaquettes in bronze : Frédérique Vial; — Mon grand-père; — Tête d'enfant.

By him are also a number of Portrait-medals and plaquettes of children, and others : M. Cuvilier, director of the Collège Rollin; — M. Raubinot; — M. Jacoulet, etc.

**FONSON, JEAN BARTHÉLEMY** (*B.D.M.*, Vol. II, p. 119). This Medallist's signature occurs also on a medal of D<sup>r</sup> R. Dodoens, of Malines.

**FONTAINE** (*French*). Medallist of the eighteenth century, *circ.* 1737-1770. By him are : 1737. Marquis de la Galaizière; — 1770. Maréchal d'Estrées; — J. Armand de Roquelaure, bishop of Senlis, signed : **FONTAINE**, etc.

**FONTAINE, AMBROISE DE LA** (*French*). Mint-master at Bordeaux, under Louis XII, issued  $\frac{1}{2}$  Ecus d'or.

**FONTAINE, JEHAN DE** (*French*). Mint-master at Bordeaux, 1532-1537 (F on both sides), then at La Rochelle, 1538-1540, again in 1542.

**FONTANA, ANTONIO** (*B.D.M.*, Vol. II, p. 120). The R. of a medal of D<sup>r</sup> Bartolomeo Coste, of Milan, is signed by this Engraver.

**FONTANA, CAMILLO** (*Ital.*). Mint-engraver at Naples, under the Mint-master Gianbattista Ravaschieri, reign of Philip II. The Patacca, R. HILARITAS VNIVERSA, Cianfrone, R. POPVLOR. SECVRITATI, and other denominations, are by this Engraver.

**FOOT, JOHN TAYLER** (*Brit.*). Medallist in the eighties in last century. He exhibited impressions from steel dies in 1882-1886.

**FOOTE** and **TOBAY** (*B.D.M.*, Vol. II, p. 122). Instead of Foot and Tobay.

**FORBES, D. M.** (*Brit.*). Retired in May 1905 with a record of 30 years' service in the Calcutta and Bombay Mints; the various improvements in the mechanical operations of coining introduced

by him have resulted in greater efficiency, accompanied with economy in manufacture. In recognition of his special services, the government was pleased to grant him a bonus of £ 500 on retirement.

**FORBES, SIR WILLIAM NAIRN** (*B.D.M.*, Vol. II, p. 122). Mint-master at Calcutta, appointed 5. January 1836, and in office until 1847. He proceeded to England on commission about the Royal Mint affairs, and was reinstated, 21. April 1849; in office until 1855.

A medal bearing his portrait was struck at the Calcutta Mint in 1912.

**FORCEVILLE, ÉMILE MARIE PIERRE DE** (*French*). Contemporary Sculptor, born at Paris; pupil of Cavelier and Fagel. At the Salon of 1893 he exhibited a “ Médaille de première communion ”.

**FORD, EDWARD ONSLOW** (*B.D.M.*, Vol. II, p. 122). A Portrait-medallion of Lord Walsingham is signed by this artist; and Dr F. P. Weber possesses one of S. P. Cockerell, painter, 1891, also by him.

Onslow Ford exhibited at the Royal Academy from 1875 to his death. In the R. A. Catalogue several of his Portrait-medallions are described.

**FORDMANDL, JOSEPH MICHAEL** (*Austr.*). Chief-engraver at the Vienna Mint; in 1711 he supplied dies for the Kremnitz Mint, and in 1712, he cut the dies for the Jetons of the Hungarian Coronation of Charles VI. The Hungarian Thalers of 1714, issued at Pressburg, were engraved by Fordmandl and Paul Wödrödi.

**FOREST, PIERRE** (*French*). Mint-engraver at Valenciennes, 1452.

**FORMENBURG, JOHANN** (*Germ.*). Mint-master in Cassel, 1681-1697.

**FORMSCHNEIDER. Vide HIERONYMUS ANDREAE** (*Mitth. Bayer N. S.*, 1909, p. 42).

**FORMSCHNEIDER, HIERONYMUS** (*B.D.M.*, Vol. II, p. 126 and cf. *H.F.* Vol. VII, *infra*).

**FORRES, DAVID** (*Brit.*). Mint-master at Edinburgh, 1554.

**FORSTER, HENRY PITTS** (*Brit.*). Mint-master at Calcutta, appointed 20. August 1802 and in office until 1810.

**FÖRSTER, JOHANN MARTIN** (*Germ.*). Mint-master at Nuremberg, 1755-1764.



**FORSTER, KONRAD** (*Germ.*). Mint-engraver at Jägerndorf, 1563.

**FORSTER, THOMAS** (*Irish*). Seal- and Gem-engraver and Lithographer; born about 1782, died about 1869.

**FORSTER, WILLIAM** (*Irish*). Seal- and Gem-engraver and Lithographer; son of the last; died about 1911. "He served his time as an Engraver with George Gonne and afterwards worked with his father both as a Seal-engraver and Lithographer. He was granted premiums of £ 10 for engraved gems in three successive years by the Royal Irish Art Union, in 1844 for an intaglio portrait of "Dr. Richard Carmichael", in 1845 for a full-length figure of "Andromeda" after Kirk, on cornelian, and in 1846 for an intaglio on cornelian. He was a clever artist in chromo-lithography, and from his establishment in Crow Street came most of the best work of this kind in Dublin. About 1872 he went to America, and obtained the appointment of Inspector of Schools in Canada". (Strickland, *Dictionary of Irish Artists*, 1913.)

**FORSYTH, J. NESFIELD** (*Brit.*). Contemporary Sculptor and Medallist, who exhibited at the Royal Academy of 1903 and again at the New York International Medallic Exhibition, March 1910 the Professor Banister Fletcher Memorial Medal of the Architectural Association.

**FORTSAS, COMTE DE** (*Flem.*). Issued Pattern 2 Franc pieces for the Vieille Montagne (Moresnet). They bear on obv. the heads of Leopold I. King of the Belgians, and Frederick William IV., King of Prussia; on R. COMMUNE LIBRE DE MORESNET. Date 1848.

**FORTUNE** (Médailleur à la Fortune). (*B.D.M.*, Vol. II, p. 127). The medals given by Armand and Heiss under this heading are ascribed by Bode to Niccolo Spinelli.

**FORZA, CHRISTOPHE DE** (*Ital.*). Mint-engraver at Chambéry (Savoy), 1528.

**FOSSÉ, ATHANASE** (*B.D.M.*, Vol. II, p. 128). Contemporary Sculptor, born at Allonville (Somme); pupil of Cavelier, and Crauk. At the Salon of 1905 he exhibited two Portrait-plaquettes: M<sup>lle</sup> Jeanne Duvanchel; — M<sup>lle</sup> H\*\*\*.

**FOSSE, DÉSIRÉ** (*French*). Contemporary Sculptor, born at Nantillois (Meuse); pupil of Jouffroy, Chapu and Falguière. At the Salon of 1889 he exhibited two Portrait-medallions in bronze.

**FOUCARD, CHARLES** (*French*). Mint-master at Tours, 1540: privy mark, a tear.

**FOUCART, JACQUES** (*French*). Mint-master at Montélimar, appointed on November 27 1535 for a term of nine years; later at Tours, 1540.

**FOUCHET, LOUIS ALEXANDRE ÉDOUARD** (*French*). Contemporary Sculptor and Medallist, born at Paris; pupil of J. Lequien and Longepied. By him are Medals, Plaquettes and Medallions in bronze and ivory, which were exhibited at various Salons in the eighties and nineties of the nineteenth century, amongst others a Prize Medal for the Moscow Exhibition, 1891; — 1892. Dawn, medal in silver; — 1896. Portrait-medal in silver of President Félix Faure.

**FOURCADE, DOMINIQUE PHILIPPE JEAN** (*B.D.M.*, Vol. II, p. 129). Further medals by this artist: 1902. Justice; — Défense du Drapeau; — Mignon; — 1903-6. Various Medals and Plaquettes; — 1907. Self Portrait; — 1908. Various Plaquettes; — 1909. Eleven Medals and Plaquettes; — 1910-1913. Medallions, Medals and Plaquettes; — 1914. Portrait-medallion in bronze of Vicomte de Faria, Portuguese consul in Lausanne, president of the Aeronautical Academy of Gusmao.

M. Fourcade exhibited the following works at the New York International Medallic Exhibition, March 1910: — Au grand citoyen Sadi Carnot; — Le labourage; — Le sculpteur; — Civitas Palladensis; — Syndicat forestier de France; — Henri Dubois; — Bernarde Fourcade; — Portrait d'homme, etc.

**FOURNAUX, CHARLES AUGUSTE** (*B.D.M.*, Vol. II, p. 132). Contemporary Gem-engraver, born at Paris; pupil of Galbrunner. At the Salon of 1882 he exhibited a cameo in chalcedony, executed after an ancient coin.

**FOURNIER, ANDRÉ DÉSIRÉ JULES LOUIS** (*French*). Contemporary Sculptor, born at Orléans; pupil of Georges Lemaire. At the Salon of 1907 he exhibited six Portrait-medallions in bronze, and two others in plaster of M. Edouard Billard, and M. L. Roulleau; — 1908. Two Portrait-medallions in bronze: M. Transon; — M. Durand; — M. Boucher; — 1912. Portrait-medallion in bronze; — 1914. Portrait-medallion: A. Barbier, conseiller général; — Dr Vacher; — M. Goût, imprimeur; — Portrait-plaquette: M. Georges Bruant, etc.

**FOURNIER, GASPARD** (*French*). Mint-master at Montpellier, 1520-1535.

**FOURNIER, LOUIS** (*B.D.M.*, Vol. II, p. 132). This Medallist was born at Geneva on 28. July 1770 and died there (Granges-Canal) on 10. May 1833. He is the author of one of the Prize medals of the Society of Arts, that issued in 1822, which bears on obv.

the arms of Geneva, and exists with three different reverses, Apollo, Façade of the Parthenon, and busts of Ceres and Pallas, the latter of 1824. He worked for many years in the employ of the Bovys, and engraved the reverse of a medal commemorating the trial of a coining-press constructed by Jean Samuel Bovy. For J. S. Bovy he cut the dies for Six-Denier pieces and Sols of 1819, 1825, and 1833, and a Pattern coin, which does not appear to have been official, for 2 Sols, 1831. Cf. A. J. Mayor, *Schweiz. Künstler-Lexikon*.

He is also the author of the following medal: Chirurgical Society of Geneva.

**FOURNIER, NICOLAS** (*French*). Mint-engraver at Villeneuve-Saint-André-lez-Avignon, 1515-1528.

**FOURNIER, PONCET I** (*French*). Mint-engraver at Villeneuve-Saint-André-lez-Avignon, *circ.* 1527-1533.

**FOURNIER, PONCET II** (*French*). Mint-engraver at Grenoble, *circ.* 1590.

**FOURRIER** (*French*). Engraver at Paris, *circ.* 1790.

**FOURTHE, ROBERT** (*Brit.*). Seal-engraver, who was entrusted with the execution of a privy seal of Edward VI.

**FOUX** (*French*). Die sinker of Salins, *circ.* 1858, by whom I have seen a commemorative medal of the Inauguration of the Salins Railway.

**FOWNES, H.** (*Brit.*). Cameo-engraver; exhibited at the Royal Academy 1816-1818. Among his productions are shell cameos with portraits of General the Hon. Sir W. Ponsonby, Mr. Scott, and Mr. Urwick.

**FOX CO., THE GUSTAVE** (*Amer.*). This signature occurs on a Red Cross medal of Cincinnati, Ohio (1917).

**FRADET, PIERRE** (*French*). Mint-master at Bourges, 1552: arrow-head.

**FRAEKIN.** *Vide* **FRAIKIN** (*B.D.M.*, Vol. II, p. 135). The Fraekin of the third quarter of the nineteenth century, who is well-known as a Sculptor of nude figures, was not a Die-sinker, and not the author of the large medal of Leopold I., which is the work of a later Engraver of the same name.

**FRAISNE, A. DE** (*Belg.*). Goldsmith of Liège, 1612-† 1660. He travelled in France to learn chasing. From there he went to Italy, where he became acquainted with F. Quesnoy. Queen Christina of

Sweden employed him also at Stockholm, where he is said to have executed several medals.

**FRAISSE, ÉDOUARD** (*French*). Contemporary Sculptor, born at Beaune (Côte-d'Or); pupil of Barrias, Coutan, Chaplain, and Vernon. At the Salon of 1905 he exhibited three Plaquettes: M<sup>lle</sup> H\*\*\*; — Tonnelier; — and a Portrait-medallion of M<sup>lle</sup> Henriette B\*\*\*; — 1906. *Dulcis Melancolia*; — *Girls reading*; — M. Mathieu; — *Hostel-Dieu of Beaune*; — E. Rousseau; — P. Lab; — *Study*; — 1907. M. Cancalon; — M. Fraisse; — M. Galland; — M. Mathieu; — *Wood Carver*; — *Bressan Spinner*; — *Médaille du Circuit de la Sarthe*; — 1909. *Portrait of the artist's mother*; — M<sup>me</sup> Pichard; — M. Salières, wood carver; — *Assistance aux Vieillards-tonneliers*; — *Sports athlétiques*; — *Sports nautiques*; — *The entombed Miners of Courrières*; — 1910. *Portrait-medal*; — 1912. *Femme à la Source*; — *Le Tennis*; — *Ville de Paris*; — *Le Vendangeur*; — *Agriculture*; — *Félix Ziem*; — *Portraits of M. G. Bureau and M. F.\*\*\**; — 1913. *Portrait of M. Veyri*; bronze medallion; — 1914. *Studies of Children*; — 1914-1918. *Aux Morts pour la Patrie*, etc.

**FRAISSLICH, SEBASTIAN** (*Austr.*). Mint-engraver at Salzburg, *circ.* 1582-1599. He cut dies for the currency of Johann Jakob Kuen von Belasi, Georg von Kuenburg and Wolf Dietrich von Raitenau. By him are the so-called "Thurmthalers", showing a tower in the sea. He may be the author of the *Portrait-medal of Wolfgang Dietrich von Raitenau*, which has however also been attributed to Fraisslich's successor, Melchior Patz.

**FRAMPTON, GEORGE J.** (*B.D.M.*, Vol. II, p. 136). At the Royal Academy, London, 1908, this artist exhibited a case of badges and medals: *Badge for the R. B. A.*; — *Logan Medal, Glasgow University*; — *Coronation Medal*; — *Burnet medal, Glasgow University*; — *R. I. B. A. Medal*; — *Badge for A. W. G.*; — *Winchester medal*.

He exhibited the *Royal Institute of British Architects medal* at the *New York International Medallic Exhibition*, March 1910.

Among Frampton's earlier medallic exhibits at the Royal Academy we have noted: 1890. *St. Christina*; relief; — *Mary and Agnes, daughters of L. Karslake*; — 1894. *Silver medal for the 500<sup>th</sup> Anniversary of Winchester College*; — 1895. *Music and dancing*; low relief in silver; — *Gold medal for Glasgow University*; — 1897. *Charles Keene*; medallion, bronze; — 1901. *Medal of the C. I. V.*; and *Seal of the Queen Victoria Clergy Fund*, etc.

In 1920 he executed the *Nurse Cavell Memorial*, London.

**FRANCESCHI, PAOLO DE** (*Ital.*). Assistant Mint-engraver at Venice, *circ.* 1526, worked under Gambello and Benintendi, and executed some of the coin-dies of Andrea Gritti.

**FRANCIA (FRANCESCO RAIBOLINI)** (*B.D.M.*, Vol. II, p. 137). The Bernardo Rossi medal, hitherto attributed to Francia, is shown by von Fabriczy to belong to so late a date as to make it more probably the work of a pupil, who, nevertheless, imitated Francia's style very closely. Fabriczy gives the Alexander Borgia with a coronation scene on the *R.* to Francia. Though there is a great external probability for this, it is not altogether easy to reconcile it with the artist's known work on stylistic grounds, and Bode still clings to its former attribution to Caradosso.

The medal of Innocent VIII., said by Friedländer to be Francia's, is restored to the Florentine School, to which it undoubtedly belongs, though the name of its author is still undetermined, since the attribution to Pollajuolo rests on very inadequate evidence.

With regard to the stamped medal of Julius II., which has variously been attributed to Francia and Caradosso, Fabriczy adduces minute characteristics of style which are entirely in favour of the latter artist. The sentiment of the portrait, with its robust characterization and frank realism, is, moreover, far removed from Francia's mode of feeling.

**FRANCIS. C. W.** (*Brit.*). Sculptor and Medallist; exhibited at the Royal Academy: 1837. Medallion portrait of a gentleman; — 1845. Medallion portrait of James Thompson.

**FRANCO** (*Flem.*). Mint-master at Haelen, second third of XIIIth. century.

**FRANÇOIS, CLAUDE** (*French*). A Paris Engraver, who in 1668 was appointed Mint-engraver there.

**FRANÇOIS, EMMA MARIE** (*French*). Contemporary Gem-engraver, born at Verdonnet; pupil of H.L. François. At the Salon of 1883, this artist exhibited an agate cameo, Resignation; — 1884. Head of Etruscan King, after the antique, cameo in oriental carnelian, etc.

**FRANÇOIS, HENRI LOUIS** (*B.D.M.*, Vol. II, p. 145). By this Gem-engraver are further: 1883. Filial Love, agate cameo; — 1884. Cephalus and Procris, cameo in pink onyx; — 1885. Minerva, onyx cameo of three strata; — 1886. Pan and Bacchante, cameo in sardonyx of three strata; — 1887. Sappho on the Leucadian Rock, sardonyx cameo; — 1888. L. Bonnat, onyx cameo; — 1889. Pallas, sardonyx cameo; — 1890. President Carnot, carnelian cameo; — 1891. The Genius of Painting inspiring himself from

Truth, agate cameo ; — 1892. Henri Cholle, composer ; — 1893. M<sup>lle</sup> F. J. de M\*\*\* ; — 1894. Henri Chapu, cameo ; — The French Republic.

**FRANÇOIS, JEAN** (*French*). Medallist and Engraver of jetons at Nancy, *circ.* 1672-† 1690.

**FRANGES, ROBERT** (*B.D.M.*, Vol. II, p. 146). Roger Marx in *Médailleurs modernes en France et à l'Étranger* reproduces on Pl. XXXII, three of this artist's medals, representing agricultural subjects.

**FRANK, A. G.** (*Amer.*). Contemporary Medallist, by whom I have seen the Medal of the Geographical Society of Philadelphia, presented to Capt. Rob. F. Scott, of Antarctic fame, 1904 ; 41 mill. ; gold.

**FRANK, ARMAND FRÉDÉRIC** (*French*). Contemporary Gem-engraver born at Aix-la-Chapelle ; pupil of Hiolle. At the Salon of 1887 he exhibited an onyx cameo, Head of Minerva.

**FRANSSEN, ADRIEN** (*Flem.*). Mint-master at Bois-le-Duc, 13. March 1595 to 25. February 1604 ; later at Luxembourg, and from 5. October 1608 to 1615 in the service of Ernest of Bavaria, bishop of Liège.

**FRASER, ALEXANDER R.** (*Brit.*). Contemporary Sculptor, residing in London. Exhibited at the Royal Academy 1914, a Plaque representing St. Anne teaching the Virgin Mary.

**FRASER, JAMES EARLE** (*Amer.*). Contemporary Sculptor, and Modeller of the Indian head of the new Five-cent piece of the United States.



*Issued 1913, Feb. 17.*

*Material* : Nickel.

*Engraver* : Fraser, Jas. Earl ; New York.

*Size* : 22 m.

*Thickness* : 2 m.

*Flan* : Field incuse ; types and inscriptions in relief.

OBVERSE.

*Legend* : UNITED. STATES. OF. AMERICA around upper field. Inscription separated by pellets and the third word smaller than the others.

*Exergue* : FIVE CENTS straight across. Letters same size as Legend.

*Inscriptions in field* : E—PLURIBUS—UNUM in three lines across sinister-chief. Letters smaller than in other inscriptions.

*Type* : Bison (*Bison Americanus*) statant guardant à gauche, his head lowered, *super terram*, probably intended for a rock and which occupies the position of the Exergue but is raised.

REVERSE.

*Inscriptions* : LIBERTY across sinister-chief field. Letters same size as in Legend. Date [1913] in dexter-base upon lowest part of Type. Below date : engraver's signature F incuse, immediately beneath the last figure.

*Type* : Semi-bust of Indian Chief facing r., wearing two eagle's feathers, pendant, on back of head ; and his hair tied in queue with thong and falling down the r. side of his head, immediately behind his cheek. Date on his shoulder, which appears to be clad with some kind of an indistinct garment.

*Rims* : Plain and raised.

*Edge* : Plain.

REMARKS. — The United States of America in the issue of this coin is to be congratulated in having overcome its silly Republican prejudice to the appearance of an initial indicating the engraver's name, which raised a ridiculous controversy upon the appearance of the "Lincoln Cent", leading to a reïssue, omitting the initial or initials of Mr Brenner and entailing an undeserved obloquy upon that admirable medallist together with a very great financial loss to him. That country is, also, to be commended in having struck out in a new line from the monotonous and exceedingly ugly heads of the goddess of Liberty that hitherto have made her coinage so uninteresting and, again, in having done tardy justice to the unfortunate race of the so-called "Indians", — the *real* Americans, — in choosing the noble head of a chief, apparently of the once-great Allgonquin nation, as a coin type. The other type appropriately and, perhaps, not without an unconscious sinister motive, represents the other living object which it has been the "mission" of the white man in this country ruthlessly to destroy, the almost extinct bison.

The incuse field and raised edge are doubtless intended to prevent the coin from wearing away. Experienced numismatists may be pardoned however, in feeling somewhat sceptical of this "Yankee notion", particularly as the pieces which already have found their way into circulation are by no means clear and sharp in their inscriptions or in the details of the type. Possibly this may be due to imperfect striking, which would only make matters worse, but the prominent relief in which the figure of the bison, as well as the ground he is supposed to be standing on, no less than the other extreme of the unnecessarily low relief of the Chief's bust, are not conducive to withstand a very great degree of friction.

(A. H. Cooper-Prichard, *Num. Circ.*, July 1913.)

In the *Numismatist*, August 1913, p. 423, appeared the following note :

We are indebted to Mr. Foster Lardner of Providence, R. I., for a snapshot of Chief Iron Tail, of the Sioux Indians, who is said to have been the model used by Mr. James Earl Fraser for the design of the Indian head on the new five-cent piece. Chief Iron Tail is now connected with the show known as 101 Ranch, and is said to be very proud of the fact that his features were selected as most nearly typifying the Indian of history and tradition.

Fraser is noted also for some fine medallic Portrait-plaques, one of which is reproduced in *The Numismatist*, July 1913, p. 353; another, signed **JEF**, of the American Museum of Safety, with bust of Edward H. Harriman, and published by the Medallic Art Co. of New York, is illustrated in *Amer. Journ. of Numism.*, XLVIII, pl. XXVII, 3.

The New York State Soldiers and Sailors Award Medal; 34 mill., is by the same artist.

**FRASER**, Mrs **LAURA GARDIN** (*Amer.*). Contemporary Sculptor and Medallist of New York, whose latest productions are : 1913. Medal for the National Institute of Social Science; — 'Better Babies' Award Medal for the Woman's Home Companion. "The modelling of the infant forms on the latter work is most successful as is also the charming way in which the two babes are posed."

Further work : Award Medal, Rosemary School; 64 mill.

**FRASER**, **WILLIAM** (*Brit.*). Gem-engraver of the second half of the eighteenth century. Among his best known productions are : Head of Apollo, paste; — Calliope, paste; — Hygiea, carnelian; — Herakles reflecting on his exploits, carnelian; — Head of Medusa, carnelian; — Bust of Homer, carnelian; — A cock pecking out of a cornucopiae, cameo (signed : **FRASER**); — Bust of an angel, carnelian; — A sphinx, sardonyx; — Leda and the swan, sardonyx; — Neptune, sardonyx, etc.



**FRASS, W.** (*Austr.*). Engraver of an octagonal Badge of the 61<sup>st</sup> Austrian Infantry Regiment, and depicting a bayonet attack, 1914-1916.

**FRAY, JOSEPH** (*B.D.M.*, Vol. II, p. 147). One of this Die-sinker's best productions is a good Portrait-medal of Joseph Chamberlain, the eminent Colonial Minister, modelled by a French artist. His signature occurs also on a Coronation Medal of King George and Queen Mary, 1911, of excellent work, bearing much analogy with the technique of the modern French school represented by Yencesse and others. It measures 77 mill. diam.

**FREDERICKS & CO, T.** (*Brit.*). Medallists and Die-engravers of 12 Plimsoll Road, London N. They issued a series of Accession and Coronation medals 1901 and 1902 of King Edward VII. and Queen Alexandra.

**FREI** (*Germ.*). Gem-engraver of the early part of the nineteenth century, a contemporary of Tettelbach, Clemens, Döll, Facius, etc.

**FREI, HANS** (*B.D.M.*, Vol. II, p. 147). By this artist are further : Ernest Stückelberger ; — Federal Fêtes at Basle ; — Official medal of the Inauguration of the Simplon Tunnel, 1905 ; — Centenary of the Independence of Canton Vaud ; — Cantonal Rifle Meeting at Brugg (Aargau) ; — Pacification of Switzerland, 1903,  $\text{Æ } 50 \times 80$  mill. ; — Dr Carl Graebe, Geneva ; — Cantonal Rifle Meeting at Liestal ; — Cantonal Rifle Meeting at Monthey (Valais) ; — 1906, Cast Portrait-plaquette of himself ;  $\text{Æ } 82 \times 114$  mill. ; — 1908. Portrait-plaquette of Dr Jakob Burckhardt, on his death.

At the Paris Salon of the "Société des Artistes français", 1907 he exhibited a selection of Jewels and Objects of decorative art ; — 1909. Plaquette, portrait I. B\*\*\* ; — Plaquette, Collectionneur ; — Plaquette, portrait enfant ; — Plaquette, jeune fille ; — Medal of the Swiss Numismatic Society ; — Portrait-medal of Erasmus ; — Medal, Souvenir de Rencontre dans le Simplon ; — Portrait, Charles B\*\*\* ; — Medal, Flora ; — 1912. Study of a young Lady, plaquette ; — Plaquette, Pius X. ; — Plaquette, enfant riant ; — Plaquette, Salomé ; — Medal, Triomphe de la Femme ; — Rifle-men's medal ; — 1913. Le Réveil ; bronze plaquette, female torso ; — Danaïd, bronze-plaquette ; — Chistening medal, oval medal with Child's portrait ; — Another, with bust of John the Baptist ; — Opening of the Elbe-Trave Canal, 1900 ; — Joseph Victor Widman. 1842-1911 ; — Portrait-plaquette of Karl Spitteler, the Swiss national poet (struck by Huguenin frères, Le Locle ; 200 copies) ; —

Wilhelm Daniel Arnold and wife, 1907 ; — C. Gysin, director of the Basle Commercial Bank, 1912 ; — Commemorative Medal

of Dr Jakob Burckhardt, 1918; — Dr F. Imhoof-Blumer's 80<sup>th</sup> Birthday, etc.

At the New York International Medallic Exhibition, March 1910, the following works by H. Frei were on Exhibition :—

Desiderius Erasmus; — Swiss Numismatic Society; — Spring; — Ars longa, vita brevis; — Busts of Children; — Samuel Baur; — Rifle Meeting medal of Basle; — Portrait, Sulzer frères of Winterthur; — Daniel and Dorothea Arnold; — Ch. Bourcard; — The Simplon Tunnel; — Diana with a lion; — Musketeer; — Amor with wreath; — René Bohn; — Carl Duisberg; — Hans Holbein.

For a full record of the Medallist's work and career down to 1907, consult Julius Meili's monograph, *Hans Frei*, 1907.

**FREIRE, FRANCISCO DE BORJA** (*Portug.*). Born in 1791; was apprenticed to Francisco Xavier de Figueiredo; admitted as assistant at the Lisbon Mint in 1814; promoted to the post of Second Engraver in 1830; sent to London in 1836 to perfect himself in the art of die-sinking under the Medallist W. J. Taylor, and returned to Lisbon in 1837 after sixteen months' absence.

He has produced a large number of medals and his coin-dies rank amongst the best in the Portuguese series. In 1842 he became First Engraver, and retired in 1864. His death occurred in 1869. A medal by him commemorates Michael I., and is dated 1828; another portrays Camoens, 1821. In 1830 he engraved a Trial piece for a commemorative medal of Camoens, the bust of which was used for the Tercentenary commemorative medal, 1880, engraved by Eduardo Estanislau de Sousa.

Another Medallist of the same name was working at a later period. His signature occurs on three commemorative medals of the Fever at Lisbon, 1888.

**FREISEISEN, SIGISMUND** Junior (*Austr.*). Mint-engraver at Kremnitz, 1697. Son of Sigismund Freiseisen Senior who was in office, circ. 1654.

**FREMANTLE, THE HONOURABLE SIR CHARLES WILLIAM, K. C. B.** (*B. D. M.*, Vol. II, p. 154). The following details are culled from Mr. Garside's obituary notice in the *Numismatic Circular*, XXIII, 45-46 :

After a short illness, the death occurred on Thursday evening, October 8<sup>th</sup>, 1914, at 4, Sloane Street, London, S. W., of The Honourable Sir Charles William Fremantle, K. C. B., formerly Deputy Master and Comptroller of the Royal Mint, London. Sir Charles was the third son of the first Baron Cottesloe and brother of the present peer, of the Dean of Ripon and of Admiral The

Honourable Sir E.R. Fremantle. He was born in the year 1834 and was educated at Eton. On leaving Eton he became a clerk in the Treasury in 1853. At the same time he acted as Private Secretary to various officials, including Sir H.B.W. Brand, who was afterwards Speaker of the House of Commons. When Benjamin Disraeli was acting as Chancellor of the Exchequer in 1866 Sir Charles Fremantle was his Private Secretary. A year later he was appointed Secretary to the Boundry Commission under the Representation of the People Act. In 1868 he was appointed Deputy to Thomas Graham who was then Master of the Royal Mint and when Graham died in 1869, Sir Charles remained the Executive head of the Department, but by the Coinage Act of the following year it was provided that the Chancellor of the Exchequer should be ex officio Master of the Royal Mint. Sir Charles was a most accomplished numismatist and medallist and was for some years a Member of the Numismatic Society of London. He exhibited a splendid collection of coins at the Royal Yorkshire Jubilee Exhibition which was held at Saltaire, near Bradford, in 1887. To "Murray's Magazine", for June, 1887, he contributed a most interesting and instructive article on "Our New Coins and their Pedigree" and was responsible for the issue of twenty-four annual Reports on the Royal Mint and matters relating to coinage. These are of the greatest value to students of modern coins. He retired from his position at the Royal Mint in September, 1894, and was succeeded by Mr. Horace Alfred Damer Seymour. In 1891, Mr. Goschen who was then Chancellor of the Exchequer appointed a committee of six members to consider and report upon the designs in use for the British Imperial gold and silver coinage. Sir Charles Fremantle was a member of the committee and as a result of their labours a new series of gold and silver coins were issued in 1893. Sir Charles was also a member of several departmental committees on questions connected with the Civil Service. He was one of the British Delegates to the International Monetary Conference held in Brussels in 1892 and from 1896 until 1903 he was one of the British representatives on the board of the Suez Canal Company. On Monday, June 14<sup>th</sup>, 1897, "The Financial News" newspaper published a special number in commemoration of the Diamond Jubilee of the reign of Queen Victoria and among the interesting articles contributed was one on "The Queen's Coinages" by Sir Charles Fremantle. In subsequent years he retained his association with the City of London as Vice-President of the Corporation of Foreign Bondholders and director of Parr's Bank, the Standard Bank of South Africa, the Bank of Australasia, the Eagle Insurance Company, the Egyptian Delta Light Railways and other undertakings. He was created a K. C. B., in 1890. In 1865 he married Sophia, the youngest daughter of Mr. Abel Smith, of Woodhall Park,

Hertfordshire, by whom he had four sons and one daughter. Sir Charles was a magistrate for Middlesex, London and Westminster. He was buried on Monday, October 12<sup>th</sup>, 1914, at Swanbourne, Buckinghamshire.

**FRÉMIET, EMMANUEL** (*B.D.M.*, Vol. II, p. 155). This artist's medal, representing Cleopatra, and issued by the "Société française des Amis de la Médaille d'Art" cannot be considered as one of his best; but the hard outline may have been purposed to suggest the ancient Egyptian style of design. This medal was exhibited at the Salon of 1903.

At the New York International Medallic Exhibition, March 1910, he exhibited his two medals of Joan of Arc and St George.

Frémiet died on 10. September 1910, at the age of 86. He was a grand officier of the Legion of Honour. A nephew of the great sculptor Rude, he became his pupil at an early age, and soon acquired his style, which he retained ever after. His first exhibition, that of the Gazelle, dated as far back as 1843, and his talent was at once recognised. It was followed by other exhibitions, of which animals were also the subjects, but as time rolled on he turned his attention to more ambitious work, and his equestrian statue of the first Napoleon, produced in 1868, his Louis d'Orléans, which is at Pierrefonds, his equestrian statue of Jeanne d'Arc, which adorns the Place des Pyramides, and his colossal "Ferdinand de Lesseps", which was unveiled at Suez in 1899, may be cited from among many other masterpieces.

M. Frémiet was extremely active and energetic almost to the last, in proof of which the following characteristic anecdote may be related. He was a member of the Fine Arts Academy, and he would not allow anything to interfere with his appearance at its meetings. So when the Palais Mazarin was inundated during the memorable floods in 1908 he calmly took a boat and arrived punctually at the Institute, quite astonished to notice that several of his colleagues had stayed away. Enteric fever was the cause of the death of the famous sculptor.

Frémiet obtained in succession the following Awards and Distinctions : Médailles de 3<sup>e</sup> classe en 1849, de 2<sup>e</sup> classe en 1851, de bronze à l'Exposition Universelle de 1855 ; la croix de chevalier de la Légion d'honneur en 1860 ; une médaille d'argent à l'Exposition Universelle de 1867 ; la rosette d'officier de la Légion d'honneur en 1878 ; la médaille d'honneur en 1887 ; hors concours à l'Exposition de 1889 ; membre de l'Institut en 1892 ; commandeur de la Légion d'honneur en 1896 ; Grand'croix en 1900, obtaining at the same time a "grand-prix" at the Exposition Universelle.

**FRÉMY, CLAUDE** (*B. D. M.*, Vol. II, p. 156). This Medallist has

executed cast as well as modelled Portrait-medallions. Jacques de Bie calls him an “ excellent ouvrier et esbaucheur en cire ”. By him are: Guillaume du Vair, Vice-Chancellor of France (signed : **C. FREMY** ; 50 mill.); — Méric de Vic, vicomte d’Ermenonville, 1621 (**G. FREMY**); — Stephen de Witt, on the Defence of Fort Vreeswyck (**C. FREMY**), etc.

BIBLIOGRAPHY. — N. Rondot et H. de La Tour, *op. cit.*

**FRENCH, DANIEL CHESTER** (*Amer.*). Designed the obverse of a medal to commemorate the Visit of the British and French War Commissions to the United States of America, 1917. Miss Evelyn B. Longman designed the reverse.

**FRENER, J. B.** (*B. D. M.*, Vol. II, p. 158). M. Arnold Robert has published in the *Numismatic Circular*, 1908, a Portrait-medallion of Henri Druey, by this artist (*illustrated*).



Henry Druey, conseiller fédéral, Portrait-Medallion. By J. B. Frener.  
Reduced to  $3\frac{3}{4}$  diameter.

The date of the Lucerne Tir fédéral medal is 1853 and not 1863 as stated by me before.

Additional medals by him : Maximilian II., King of Bavaria ; — Medal of the ' Corps-francs ' 1844 ; obv. Madonna with serpent ; rev. Lucerne cantonal shield ; designed by Joh. Schwegler ; — Another of 1845 ; — Portrait-medal of Giuseppe Verdi ; — The ' Lion Monument ' at Lucerne (1850) and varieties ; — Jetons and Medal of the Lucerne Rifle Meeting, 1853, etc.

As draughtsman, line-engraver, and Sculptor Frener did very commendable work. Cf. Franz Heinemann, *Schweiz. Künstlerlexikon*.

**FREUDE, JOHANN** (*Germ.*). Mint-master at Rostock, 1661-1670.

**FREUDE, MATHIAS** (*Germ.*). Mint-master at Lübeck, 1662-1666.

**FREUND, JOHANN FRIEDRICH** (*B.D.M.*, Vol. II, p. 161). Born in January 1785 at Uthlede in Hanover ; appointed Warden of the Mint at Altona, 1819, and Mint-master, 1819, in which office he remained until 1848. He died at Altona, 17 May 1857.

**FREUNDT, JOACHIM** (*Germ.*). Mint-master at Schauenstein (Brandenburg), 1622.

**FREVILLE, LÉON** (*French*). Contemporary Gem-engraver, born at Menil-Saint-Denis (Seine-et-Oise) ; pupil of Bouy and Couteau. By him are the following Portrait-cameos : 1882. Catherine de' Medici, onyx ; — Catherine II. of Russia, onyx ; — 1883. Study of a head, carnelian ; — Fantaisie Médicis, agate ; — 1884. Study of a head, agate ; — Sapho, sardonyx cameo ; — 1885. Bacchante, agate cameo ; — Cupid disarmed, carnelian cameo ; — 1889. Marguerite, sardonyx cameo ; — Lincoln, onyx cameo ; — 1890. M. Pitou, sardonyx cameo.

**FREWIN, JOHN** (*Brit.*). Gem-engraver of the second half of the eighteenth century. By him are : Allegory of Charity, carnelian ; — Head of Antisthenes, amethyst (signed : **I. FREWIN**) ; — Head of Germanicus, red jasper ; — Head of Harpocrates, carnelian ; — Two eagles devouring a hare, carnelian ; — Head of Ceres, carnelian ; — Bust of Diana, carnelian ; — Head of Ariadne, white carnelian (sev. var.) ; — Head of young Herakles, carnelian ; — Head of Herakles in lion's skin, carnelian ; — Herakles standing, yellow carnelian ; — Head of Omphale, white carnelian ; — Venus, sardonyx ; — Cupid, in various attitudes (sev. var. in carnelian) ; — Head of Leander swimming over the sea, carnelian ; — Perseus with Medusa's head, carnelian ; — Head of Paris, carnelian ; — Grasshopper on a leaf drawn by two butterflies, white carnelian ; — Dr Priestley (signed : **I. FREWIN F.**).

**FREY** (*Brit.*). Gem-engraver of the third quarter of the eighteenth

century, whose signature : **ΦΡΕΥ Ε.** occurs on a Portrait in sardonx of the Earl of Pembroke.

Messrs Santamaria in Rome owned a Portrait-intaglio of Cardinal Albani (1913), similarly signed.

**FRICK, JOHN** (*Amer.*). Engraver of a medal of the New York Society for First Aid to the Injured (A. J. N. 1249).

**FRICKER, GOTT.** (*Swiss*). Mint-engraver to the Bishop of Chur, eighteenth century. He executed some dies for coins and a seal; also coins of Haldenstein.

BIBLIOGRAPHY. — Durand, *op. cit.*

**FRIDEGERUS** (*Germ.*). Moneyer at Worms, 1262.

**FRIDERICHSEN, HERMANN DAVID** (*Germ.*). Mint-master at Lübeck, 1773.

**FRIESAM, MAINHARD** (*Germ.*). Mint-master at Ratisbon, 1575.

**FRIESER, FRANZ** (*Austr.*). Mint-engraver at Vienna, 1811.

**FRIESSHAMER, FRANZ** (*Germ.*). Mint-inspector at Munich, *circa* 1665-1668.

**FRINGS, JOHANN JAKOB** (*Germ.*). Mint-warden at Langenargen (Montfort), 1726-1732; † 1758.

**FRTZ, GEORGE** (*B. D. M.*, Vol. II, p. 163). There is a Portrait-medal of this Engraver by Brandt, dated 1833. Obv. Bust to l., head bare. Legend : **GEORGE FRITZ KOENIGL : HANNOVER MEDAILLEUR.** Signature : **BRANDT F.**  
**1833**

On this plaque Fritz appears to be about thirty years of age.

This Engraver's signature : **FRITZ F.** occurs also on a medal of William IV., King of Hanover, dedicated to the Victors of Waterloo, 18. June 1832; — Silver medal of Merit with portrait of King Ernest Augustus of Hanover, 1837; — Prize Medal of the Celle Agricultural Society, 1765; — Prize medal of Queen Charlotte, undated; — Erection of the Waterloo Monument at Hanover, 1832; — Medal of Award granted by King Ernest Augustus of Hanover to Artists and Scholars, 1837; — Medal of Merit (**VERDIENST UMS VATERLAND**), 1837; — First Centenary of the Foundation of the Royal Coin Cabinet of Hanover, 1845; — Coinage of King Ernest Augustus, 1838 and other dates (some of the pieces signed **F**); — Prize medal to musicians, of George Crown Prince of Hanover, undated (1842).

Fritz was Chief-engraver at the Brunswick mint from 1832 to 1845.



Portrait-medal of George Fritz, by H. F. Brandt.

BIBLIOGRAPHY. — *Information kindly communicated by M. W. Wavre, and block lent by the courtesy of the Editors of the "Musée Neuchâtelois".*

**FRIZO, FRIZ** (*Germ.*). Monetarius at Salzburg, *circ.* 1020.

**FROELEKE, HANS** (*Germ.*). Mint-master at Lübeck, 1514-† 1528.

**FROMENT, ÉMILE** (*French*). Contemporary Sculptor, born at Grenoble (Isère). At the Salon of 1902 he exhibited wax impressions of medals (10). Previously, in 1897 : Portrait of M<sup>lle</sup> G.M.\*\*\*, plaque; — Christ; — 1905. Portrait-plaquette of an Actor.

**FROMMEL, A.** (*Austr.*). Modeller and Chaser of Vienna, first half of the nineteenth century. He cast and chased a Portrait-medal of Wilhelm Sedlaczek, modelled by Josef Nentwich, 1844.

**FROMONT, PIERRE** (*French*). Mint-master at Paris, 1437.

**FRÖSCHLMOSER, VIRGIL** (*Germ.*). Mint-administrator at Salzburg, 1539.

**FROTTA, MANFRED** (*Ital.*). Mint-master at Bourg-St-Maurice, 1350.



**FRÜCHTINGER, CHRISTOPH** (*Germ.*). Mint-warden at Munich, 1637.

**FRUMERIE, C. M.** (*B. D. M.*, Vol. II, p. 164). Additional medals: Vaccination Medal, Charles XIII.; — Vaccination Medal, Charles XIV. John; — Dr Erik Karl Traprenfeldt, Stockholm; — Eric Nordevall; — Dr Daniel Schulz von Schulzenheim; — Dr Olof Swartz, of Stockholm; — Dr Carl Peter Thumberg, of Upsala; — Dr Nils Dalberg, of Stockholm; — Dr Anders Johan Hagstroemer; — Dr Adolf Murray, Upsala; — Dr Anders Johan Retzius, of Lund; — Nicolaus A. Rosenstein Filius, Æ 38 mill. (*Hild.*, 301, 3).

**FRUMOLT, DIEPOLD VON VELBURG** (*Germ.*). Mint-master at Ratisbon, 1339-1358.

**FRUYTIERS** (*Dutch*). I have noticed the signature *fruytiers fecit* on an engraved medallion in mother-of-pearl, engraved in the manner of Simon de Passe, and representing an interior scene, of very pretty work.

**FRYDAG, BERNHARD** (*Germ.*). Contemporary Sculptor, residing at Charlottenburg, by whom I have seen a bronze Portrait-plaquette of Beethoven.

**F. T.** (*French*). Publisher of a series of Tokens of the Siege of Paris, 1871. The obverse inscription is: Prix des Aliments pendant le Siège de Paris. Notes directes prises aux Halles centrales par l'Editeur F. T. The reverses are as follows: 1. Le Poisson se vend de 20 à 60 f. le Ko. Un brochet de 3 kgs. 100 f. — 2. Un chou se vend de 1 à 3 f. Un Porreau 50 c. 1 pied de celeri 2 f. — 3. Un Chien tenu en laisse se vend de 20 à 60 fr. Un chat de 10 à 20 f. — 4. Les Pommes de terre se vendent 2 f. le litre et sont très rares. — 5. Les œufs se vendent de 1.50 à 2 f. pièce. — 6. Un Poulet 25 à 35 f. Une belle Poule de 40 à 60 f. Un Pigeon 5 à 8 f. — 7. Plus de 50 étaux des Marchés de la Halle sont fournis de viande de chien; elle se vend de 5 à 10 f. le kilo.

**FUCHS, EMIL** (*B. D. M.*, Vol. II, p. 166). At the Paris Salon, 1908, this artist exhibited Medals and Plaquettes in silver and bronze, and drawings of King Edward's head for the postage stamps, and at the Royal Academy, same year, a frame of medals. The American Numismatic Society entrusted him with the execution of the Archer Milton Huntington Medal.

The artist has done Portrait-medals of Queen Victoria; — King Edward VII.; — Queen Alexandra; — Prince and Princess of Wales; — Princess Henry of Battenberg; — Coronation Medal of Edward VII.; — Science, Art and Music Medal; — South African Peace Medal; — Medal of the Hispanic Society of America

(2 types); — Field Marshal Lord Roberts; — Admiral Lord Charles Beresford; — Earl Grey, governor general of Canada; — Field Marshal Sir George White, defender of Ladysmith; — Discovery of the Hudson River, and Hudson-Fulton celebrations, 1909; — Medals issued for the American Numismatic Society: Archer Milton Huntington Medal, 1908; 68 mill.; struck by The Whitehead and Hoag Co.; — Hudson-Fulton Medal, 1909; 76 mill.; issued by the same Co.; — John Pierpont Morgan Memorial Medal, 1913; rectangular, 90 × 73 mill. (dies cut in Europe; struck by the Whitehead and Hoag Co).

Fuchs had an interesting representative selection of his works on exhibition at the New York International Medallic Exhibition, March 1910.

**FUCHS, HEINRICH** or **HIERONYMUS** (*B. D. M.*, Vol. II, p. 167). Medallist to the Vienna Mint, *circa* 1718-1745. By him are also the following medals: Inauguration of the Cabinet of Coins and Antiques at the Vienna Museum, 1717; — Maria Theresia's Motto and prosperous Reign, 1745, etc.

He was born about 1689, and died in 1751. He first worked at the Vienna Mint, 1714-1738, and later at Kremnitz.

**FUCHS, JEAN FRÉDÉRIC** (*Austr.*). Contemporary Sculptor, born at Paris; pupil of Henri Renoir and Marquery. At the Salon of 1903, he exhibited: Portrait of M. Roger, Director of the Hopital Broca; — Portrait of M<sup>me</sup> Roger; — Joan of Arc at Reims; — The Holy Family; — Joan of Arc listening to the Voices; — Christ. The last two works are medals, the others plaquettes. Salon of 1904. *Le jour paraît*; — The Nest; — Betrothal Medal; — Aux jeunes de nous défendre; — The French Republic, plaquette; — Joan of Arc; — 1905. M. Froger; — Head of Gallia; — Head of the French Republic; — Visit of Grandparents; — 1906. Sixteen Plaquettes and medals, etc.

**FUCHS, LOUIS** (*French*). Contemporary Sculptor and Medallist, born at Nancy; pupil of Bonnat and Larcher. At the Salon of 1904 he exhibited a frame containing nine bronze plaquettes; 1905. Portrait-plaquette of Dr Grenet; — 1906. Portrait of a Child; — Portrait of a Man; — 1910. Three Portrait-medals; — 1912. Portrait-plaquette of a gentleman, bronze, etc.

**FUCHSTHALER, HANS** (*Germ.*). Mint-master at Oettingen, 1539; Pfreimdt (Leuchtenberg), *circa* 1541.

**FUENTE, VICENTE DE LA** (*Span.*). Copper plate Engraver; pupil of Irala. By him are the following medals: Proclamation of Charles III, at Seville, 1759; — Another of Valencia, same date (signed: **V.F.F.**).

**FUETER, CHRISTIAN** (*B.D.M.*, Vol. II, p. 167). Born 12. June 1752; died 19. January 1844. Among his works are: Appenzell Thaler (A.-Rh.) 1812 and 1816, and Half Thaler 1812; Half Schweizer-Franken 1809 (*Corraggioni*, xxix, 14-18); — Helvetic Republic, Four Francs (*Cor.*, II, 5); — Medal of the New Orphanage, 1786; — The so-called 'Inselmedaille'; — Commemorative medal of the Battle of Laupen in 1339; — Lucerne, 5 Batzen 1809; 10 Batzen 1811 (2 var.), 1812. Cf. F. Heinemann and F. O. Pestalozzi, in *Schweiz. Künstler-Lexikon*.

**FÜGER, F.** (*Austr.*). Designer of a Marriage Medal of Emperor Francis I. with his fourth consort, Princess Carolina Augusta of Bavaria, 1816. The medal was engraved by Detler (*Vide* Vol. II, p. 170).

**FÜGER, K.** (*Austr.*). Designer of a medal commemorating the Battle of Leipzig, 1813, engraved by H. Karl.

**FÜLPUS, M<sup>lle</sup> ELISABETH CAROLINE** (*Swiss*). Contemporary Sculptor and Medallist, born at Geneva on 16. January 1878; pupil of the Ecole des Beaux-Arts (1894-1901) and of M. Bonval, J. C. Chaplain, Hugues Bovy, etc. At the Salon of 1902 this artist exhibited: Portrait of Miss A. W.\*\*\*; — Portrait of M<sup>me</sup> de V\*\*\*; — Interior of an Academy; — Portrait of M. Bonval. All these are Plaquettes in coloured plaster. Salon of 1904. Girls at Play, bronze plaquette; — 1905. Portrait-medallion of Auguste Dide; — Official Plaquette of the "Fête des Vignerons"; — Auguste Dide, Auteur de "La Fin des Religions", 1905; — 1906. M<sup>me</sup> Auguste Dide; — Marthe Bousquat; — Suzanne Pelloutier; — André Lambert; — Charles Fulpius; — André Minel; — Fête des Vignerons; — 1907. Clotilde Roch, and seven other Portrait-medals and Plaquettes.

At the Salon of 1902 she obtained an Honourable Mention for Medal-engraving, and in that same year edited, in collaboration with M<sup>lle</sup> C. Roch, a commemorative medal of the Third Centenary of the Escalade at Geneva.

**FURET, LOUIS** (*B.D.M.*, Vol. II, p. 171). One of the more recent medallic productions of the Furet mint before the War is a Plaquette to oppose the Ratification of the Gotthard Convention with Germany, 1913.

**FURNIUS** (*Ital.*). Gem-engraver of Bologna, sixteenth century.

**FURNO Y ABAD, JOAQUIN** (*Span.*). Contemporary Engraver of Barcelona; pupil of the Fine Arts School of that city. For his Prize medal of the Academy of Archaeology he obtained at the Exhibition of 1864 an Honourable Mention. He became Engraver to the

Infans D. Sebastian Gabriel de Borbon. In 1871 he was awarded a Prize at the Barcelona Exhibition. His signature **J. FURNO** occurs on Prize medals of Queen Isabella II (Vives, *op. cit.*, nos 443-446).

**FÜRÖDY, ROBERT** (*Austr.*). Contemporary Medallist of Budapest, by whom is an oval Memorial medal of Empress Elizabeth of Austria, 1898.

**FURSE, I. H. M.** (*Brit.*). Designer of the Hughes medal. Obv. Bust of David Edward Hughes to the right. R. Flying eagle with thunderbolts. Struck in gold and silver.

**FÜRST** (*Germ.*). Medallist at Munich, 1841-1847.

**FÜRST, MORITZ** (*B.D.M.*, Vol. II, p. 172). Additional medals by this Engraver: President James Madison; — James Monroe; — William Henry Harrison; — Winfield Scott; — Martin van Buren; — Benjamin Count Rumford, Award of the American Academy of Arts and Sciences, † 1814; — Adam Eckfeldt, chief coiner U.S. mint 1814-1839; Æ 51; — De Witt Clinton, mayor of New York; — William Henry Harrison; — Dr David Hosack, New York, 1835; — Dr Benjamin Rush, Philadelphia (2 var.), etc.

**FUSS** (*Germ.*). Mint-master at Wertheim, -1373.

**FÜSSL, CHRISTOF** (*Austr.*). Mint-engraver at Kremnitz, died 28. August 1561. His record at the mint extends from 1543 to 1562.

**FÜSSL, CHRISTOF** junior (*Austr.*). Son of the last; Mint-engraver at Kremnitz, 1624-1630; he died on 25. Oct. 1638.

**FÜSSL, CHRISTOF (III)** (*Austr.*). Mint-engraver at Kremnitz, 1653.

**FUTTER, KASPAR** (*Swiss*). Mint-master and Engraver, born at Zug. He was employed before 1592 at the Mint of Chur; later at Zug and in canton Valais. On 7. Jan. 1597 he was appointed Mint-master at Lucerne. In 1607 he fled to Italy, to avoid his creditors. There he won the confidence of Count Spinola, and obtained a post at the Mint of Tassarolo. He again appears to have been implicated in forging coins about 1610, but nothing is known of him after that date.

BIBLIOGRAPHY. — D. C. Brunn, *Schweizerisches Künstler-Lexikon*.

G

**G.** This initial occurs on the reverse of an undated Half Thaler of Basle of the middle years of the seventeenth century (*Ewig*, 304).

**B. G.** These initials occur on the obv. and rev. of a Marriage and Coronation medal of George III and Queen Charlotte, 1761; *R.* *UNDIQUE TUTUS.* Altar on which two hearts under crown; on either side, Britannia seated l., and r., Neptune holding trident; ex. : *BRIT : ET . MEGA : | CONJUNCTÆ.*

**H. G.** Initials on the St. Vincent's Black Corps medal.

**GAAB, G. D.** (*B.D.M.*, Vol. II, p. 185). In 1783 this artist exhibited at the Free Society: A Study of Fruit, in crayons; — Medallion of St. Paul's; — Medallion of Sir Christopher Wren.

**GABLINGER, ANDREAS** (*Germ.*). Mint-warden at Augsburg, 1632.

**GABRIELLI, GIUSEPPE** (*Ital.*). Sculptor; exhibited at the Royal Academy: 1863. The Queen; cameo portrait; — 1864. Cameo Portraits of the Prince and Princess of Wales, etc.

**GADEK, J.** (*Hung.*). Engraver of a Badge of the 37<sup>th</sup> Royal Hungarian Honved Infantry Division; 50 × 37 mill.

**GADRAS, DÉSIRÉ LOUIS** (*French*). Has exhibited at the Salon 1920: Portrait of a gentleman: relief; — Portrait of a Lady: ivory.

**G. A. E.** (*B.D.M.*, Vol. II, p. 2). *Vide* **GUSTAV ADOLF ENEGREN.**

**GAIGNART, PIERRE** (*French*). Mint-master at Bordeaux, 1528-1532.

**GAIGNE, PIERRE** (*French*). Mint-engraver at Tours, 1420-1426.

**GAIGNEUR, GUILLAUME** (*French*). Mint-master at Paris, 1417.

**GAIGNIÈRES** (*French*). Engraver at the Louvre Mint, *circ.* 1460-1463.

**GAILLARD, JOACHIM** (*French*). Mint-master at Bayonne, 1666.

**GAILLAUDON.** *Vide* **ANTOINE GAILLANDON** (*B.D.M.*, Vol. II, p. 188). Mint-engraver at Poitiers, *circ.* 1570.

**GAILLON, ANTOINE** (*French*). Goldsmith, born at Paris, was received a burgher of Geneva in 1572; served as a military engineer in the campaign of 1589 against the Duke of Savoy, but fell into an ambush, was accused of treason, and condemned to capital punishment, which he suffered by hanging on 24. May of that year.

Gaillon was Assayer to the Geneva Mint from 29. August 1587 till his death.

**GAIRAL DE SÉRÉZIN, EUGÈNE** (*French*). Contemporary Sculptor and Medallist, born at Lyons; pupil of R. Verlet. He has exhibited since 1906 at the Paris 'Salon de la Société des Artistes français': 1906. The Holy Family at Nazareth; — First Communion; — 1908. Automobile Club du Rhône; plaquette; and a bas-relief, L'Offrande; — 1909. Medal presented to the Batonnier du Barreau de Lyon; — 1910. Two medals, and a Plaquette, Hommage à Jeanne d'Arc.

**GALAMBOS, ARTHUR** (*Germ.*). Contemporary Sculptor and Medallist, born in Vienna, but residing at the present time in Steglitz (1913); pupil of Tautenhayn, and Prof. Rudolf Marshall. He has worked for A. Werner and Söhne, Berlin, L. Chr. Lauer, Nuremberg, and other private medallic mints. His medallic productions include: 1906. Portrait-medal of Dr Haitinger (1831-1904); — Portrait-plaquette of Adolf Freiherr Bachofen von Echt; — Portrait-plaquette of Auguste Victoria, German Empress; — 1908. Jubilee of H. M. Kaiser Francis Joseph of Austria; — Prof. Dr Adolf Otto; — Count Zeppelin; — 1912. Commemorative medal of the 200<sup>th</sup> Anniversary of Frederick the Great's birth; — 1914. Reichstag Speech of the Kaiser, on 4<sup>th</sup> August 1914 (two varieties); — Reichstag Speech of 4. August 1914 (several varieties); — Alliance of Austria and Germany; Æ. 105 mill.; — The War of 1914-1916; 105 mill.; — General von Kluck, 1914-15; 110 mill. (signed: **M. G.**), and R. 34 mill., etc.

**GALBRUNNER, NORBERT LOUIS** (*French*). Son of Paul Charles G. and a Sculptor. At the Salon of 1895 he exhibited a Plaquette in bronze with portrait of a Lady.

**GALBRUNNER, PAUL CHARLES** (*B.D.M.*, Vol. II, p. 188). By this Gem-engraver are further: 1889. Cameo-portrait of Dr Landrieux; — 1893. Dame mulâtresse des Antilles, cameo in Brazilian sardonyx; — 1896. Portrait of a young Lady, chalcedony. He died 3rd March 1905, at the age of eighty-three.

« Le graveur en médailles et pierres fines Galbrunner est décédé le 3 mars 1905 à Paris, où il était né de parents allemands, le 13 février 1823.

Galbrunner avait reçu, à ses débuts, les leçons de François Rude. Il prit ensuite les conseils de Farochon, qui était à ce moment le représentant le plus accrédité de la gravure en médailles et pierres fines, et était arrivé, sous la Restauration et la monarchie de Juillet, au plus haut point de perfection que le genre pût atteindre.

« Galbrunner suivit la même voie. Entré en 1844 à l'École des Beaux-Arts, il s'y livra d'une façon à peu près exclusive à l'étude des chefs-d'œuvre laissés par les anciens dans la sculpture lapidaire. Il exposa au Salon à partir de 1848. Son début fut un buste en plâtre du tragédien Ballande ; puis vinrent des médailles sur cornaline et autres pierres fines, parmi lesquelles des portraits de femmes et d'enfants assez nombreux ; puis un buste de l'*Antinoüs*, *Printemps*, une *Tête de Méduse*, *L'Eucharistie*, *Offrandes à Minerve*. Ses médailles, surtout la série de ses camées, exécutées avec une perfection, une conscience et un goût dont la tradition se perdait de plus en plus, dans le sentiment des pierres gravées antiques, lui valurent une notoriété qui ne s'est pas encore affaiblie. Il avait obtenu des mentions honorables en 1861 et 1863, une médaille en 1867, une autre de deuxième classe en 1896 et une médaille d'argent à l'Exposition universelle de 1900. »

**GALDER, A. K.** (*Amer.*). Contemporary Sculptor, by whom I have noticed a medal of the Academy of Natural Sciences, Philadelphia, with bust of Dr Ferdinand von Hayden, a noted American geologist.

**GALEAZZI, GIUSEPPE** (*B.D.M.*, Vol. II, p. 189). By this Engraver are further: Dr Giovanni Battista Beccaria, of Turin ; — Dr Francesco Andrea Bonelli, of Turin ; — Dr Carlo Giuseppe Guglielmo Botta, of Turin ; — Dr Lorenzo Cigna ; — Giuseppe Saluzzo, chemist ; — Spedale Maggiore, Vercelli ; — Cholera at Turin, 1835-6 ; — Dr Vincenzo Chio ; — Joseph Louis Lagrange ; — Dr J. A. Jobert ; — Scientific Congress at Turin, 1840 ; — Commemorative medal of the Interment of Charles Felix, King of Sardinia, 1841 ; 56 mill. ; — Lord Byron, Æ. 55 mill. ; — Thorwaldsen ; Æ. 54 mill. ; — Carolus Botta ; Æ. 43 mill. ; — Giov. Francesco Napione ; Æ. 43 mill. ; — Queen Maria Christina Augusta of Sardinia, 1831 ; — 10<sup>th</sup> Anniversary of the Reign of Charles Felix, King of Sardinia, 1831 ; — 10<sup>th</sup> Anniversary of Reign of Charles Felix, and his Queen Maria Christina Augusta, 1831 ; — Medal of the Academia Albertina in Turin, 1833 ; — The Canonized Saints of the House of Savoy, 1840 ; — Restoration of the Tomb of King Charles Felix, at Altocomba, 1841 ; — Sard Medal of Merit, 1844 ; — Vincenzo Gioberti, 1847, etc.

**GALEOTTI, PIETRO PAOLO** (*B.D.M.*, Vol. II, p. 190). Of this artist we possess seventy-two medals, sixteen of which bear portraits

of the Duke Cosimo I. Fabriczy calls him "Der fruchtbarste der florentinischen Cinquecento medailleure, Pastorino ausgenommen". He must have left Rome in his early youth, and probably worked also in Northern Italy, as the number of his Milanese and Genoese medals seems to indicate, and in 1575 he was for a short time employed at the Papal Zecca. However, from 1550 until his death in 1584, Galeotti was in the service of the Mint of Florence. *Vide* Fabriczy, *Medaillen der italienischen Renaissance*.

**GALLARDO DEL PINO, JOSÉ** (*Span.*). Medallist of the second half of the nineteenth century; a native of Malaga. Author of the medal commemorating the Visit of Queen Isabella II. to that city in 1866. Worked at the Mint. By him are also: Visit of Isabella II. to Andalusia and Murcia, 1862; — Regional Exhibition at Cadiz, 1876; — Medal of Merit of Cadiz, 1881, etc.

BIBLIOGRAPHY. — Antonio Vives, *Medallas de la Casa de Borbon*, 1916.

**GALLE, ANDRÉ** (*B. D. M.*, Vol. II, p. 194). Additional medals: Faculté de médecine, Paris, 1809; — Ambulances municipales du IX<sup>e</sup> arrondissement; — Page 196 illustrates medal to Mirabeau. I have in my cabinet one with same obv. but rev. reading "PUR/METAL DE/CLOCHE FRAPPÉ/PAR LES ARTISTES/RÉUNIS DE LYON/LE XXIV. 7. B<sup>re</sup>/L'AN IV DE LA/LIBERTÉ/I<sup>er</sup> DE L'ÉGALITÉ/". (*Note of R. J. Eidlitz*).

**GALLE, ANTOINE** (*French*). Brother of André Galle, and also an Engraver on metal. A second brother **JEAN BAPTISTE** exercised a similar profession.

**GALLE, BARTHÉLEMY** (*French*). Engraver of St. Etienne, who settled at Lyons in 1773 and worked there as a jeweller. Between 1761 and 1775 he executed some medals. His son **ANDRÉ GALLE** became a renowned Medallist.

**GALLE, GUILLAUME** (*Belg.*). Mint-master at Bruges, 20. December 1700 to 4. July 1702.

**GALLI, ERNESTO** (*B. D. M.*, Vol. II, p. 198). By this Engraver is also a Portrait-medal of Dr Giovanni Rasori, of Milan.

**GALLI, GUIDO** (*Ital.*). Contemporary Sculptor of Rome, by whom I have seen a Portrait-medallion in bronze of Pope Pius X., which was exhibited at the Italian Exhibition, Earl's Court.

**GALOPIN, NICOLAS** (*French*). Mint-master at Crémieu, 1532-35.

**GALVIEN, A.** (*Span.*). Signature on a medal of the National Naval Exhibition at Cadiz, 1887.

L. FORRER. — *Biographical Notices of Medallists*. — VII.

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**GALY, M<sup>lle</sup> MARGUERITE** (*French*). Contemporary Sculptor, born in Paris; pupil of her father. At the Paris Salon 1912 she exhibited a medallion "Ma mère", bronze, *cire perdue*.

**GAMA, C.** (*Port.*). Contemporary Engraver, whose signature occurs on various medals commemorating the Fourth centenary of Vasco de Gama, 1898.

**GAMOT, ALARD FRANÇOIS JOSEPH** (*Vide* Vol. II, p. 200). A medal of Louis XV. bears this medallist's signature, who according to Rondot was Mint-engraver at Lille from *circ.* 1773 to 1792.

**GAMOT, HUGUES JOSEPH** (*French*). Medallist and Engraver of Jetons, "Graveur du Roi"; worked at Paris, *circ.* 1750-1767. There is a Portrait-medallion of him by Nini, dated 1766.

**GAMOT, JOSEPH** (*French*). Mint engraver at Lille *circ.* 1732-1740; on 14. July 1734 he was appointed "Graveur de la Ville de Paris". By him are various jetons.

**GANSER, MARTIN** (*Germ.*). Mint master at Mayence, 1642, and Hanau, 1646-1674. He signed **M G**.

**GANSHAYMER, HANS** (*Germ.*). Moneyer at Ratisbon, 1396.

**GANSSE, GOTTFRIED** (*Germ.*). Mint-warden at Langenargen (Moutfort), 1625 1628.

**GAR, HANS** (*Germ.*). Modeller and Caster of the sixteenth century *circ.* 1569-1573. To him are attributed the following Plaques: Mercury and Argus; 165 mill.; — Offering of Isaac; 96 mill.; — Rebecca at the Well; 97 mill.; — The Children of Israel crossing the Red Sea; 166 mill.; — Anointing of David; two types; 166 and 109 mill.

Dr L.A. Lawrence owns a very fine example of this Master's work, which he has kindly allowed us to illustrate here. The plaque, which is in lead, and measures 168 mill. in diameter, is signed **H G** 1569. The subject appears to be classical, probably the withdrawal of Coriolanus from Rome at the entreaty of his mother and wife.

**GARBACH, JOHANN EBERHARD** (*Germ.*). Mint-master to the Counts Palatine of Veldenz.

**GARBE, R.** (*Brit.*). Designed in 1908 the reverse of the India General Service Medal.

**GARCIA AGUIRRE, PEDRO** (*Span.*). Engraver in metal; travelled in Guatemala; was an army captain. He is mentioned as Assistant-



Plaque by Hans Gar (reduced).

Engraver at the Guatemala Mint, 1793-95. By him are the following medals : Proclamation medals of Ferdinand VII, of Guatemala, 1808 ; — Another, of Léon de Nicaragua, 1808 ; — Proclamation medals of the Battalion of Militia of Olancho, 1808 ; — Others, of Popayan ; Quesaltenango ; San Salvador ; Santa Ana la Grande ; Santa Fe de Bogota ; Trujillo ; San Salvador (El Ayuntamiento), etc. ; — Promulgation of the Constitution of Guatemala, 1812 ; — Constitution of the Archiepiscopal See of Mexico, 1812, etc.

BIBLIOGRAPHY. — Antonio Vives, *Medallas de la Casa de Borbon*, 1916.

**GARCIA, J.** (*B.D.M.*, Vol. II, p. 201). Further medals : Election of King Amadeo I, 1870 ; — Proclamation of the Spanish Republic, 1873, etc.

**GARDET, GEORGES** (*B.D.M.*, Vol. II, p. 201). This Artist has also engraved gems, and exhibited at the Salon of 1896 a cameo

in onyx representing a Grasshopper. At the Salon of 1907 he exhibited several bronze Plaquettes.

**GARDIN, GUILLAUME DU** (*Belg.*). Mint-master at Ghent, 1434.

**GARDIN, LAURA**, *Vide FRASER, LAURA GARDIN supra.*

**GARDY, GAUDERIC** (*French*). Contemporary Sculptor and Medallist, born at Bagnères de Bigorre. He is the author of three Portrait-medals, which were exhibited at the Salon of 1889. In 1906 he showed a Portrait-medal entitled: *La mère de mes amis Duboé*; — 1910. Five family Portrait-medallions; — 1912. *L'Ami M\*\*\**.

**GARNIER, HENRI ADOLPHE** (*B. D. M.*, Vol. II, p. 203). This artist's signature occurs also on a Portrait-medal of Dr Samuel Hahnemann; — 1849, Unveiling of Monument to Marshal J. B. Drouet at Rheims, *Æ* 50, published by Brissard-Binet.

**GARPURG, PETER VON** (*Austr.*). Mint-engraver at Vienna, 1629.

**GARROT, MICHEL** (*French*). Mint-master at Angers, 1. April 1660 to 14. March 1661.

**GARRY, AUGUSTIN** (*French*). Contemporary Sculptor and Medallist, born at Laval (Mayenne); pupil of Ledru and Tonnelier. At the Paris Salon, 1908, he exhibited four silver medals: *Simon*; — *Maman*; — *Grand'mère*; — *M<sup>me</sup> Chevallier*.

**GASCON, ALFRED RAYMOND** (*French*). Contemporary Sculptor and Medallist, born at Saint-Maur-les-Fossés (Seine). He exhibited a Plaquette, *Douce quiétude*, at the Paris Salon 1910, and in 1914: *La Source*, bronze plaquette; — Portrait-medallion of *M<sup>me</sup> G\*\*\**, and another of *M<sup>me</sup> L\*\*\**.

**GASPAR JOSÉ** (*Belg.*). A Flemish Engraver, born in 1727; appointed Engraver at the Mint of Lisbon, 4. September 1773; Chief-Engraver in 1785, and died in 1812. He also engraved medals, and executed very fine coin-dies. He is the author of the Marriage medal of the Infans of Portugal with Princess Charlotte of Spain, 1786.

BIBLIOGRAPHY. — Aragão, *op. cit.*

**GASPARD** (*French*). Engraver of the first quarter of the seventeenth century. By him is a Portrait-medal, dated 1621, of Charles of Lorraine, Prince of Vaudémont.

**GASPARD** (*French*). Medallist of the early part of the nineteenth century. By him are the following medals of the Napoleonic series: Francis I. of Austria visits the Paris Mint, 1814; — Jeton on the same event, etc.

**GASPARO DA NAPOLI** (*Ital.*). A large Relief of St. Hieronymus, in the Berlin Museum, 177 × 138 mill., is signed : **OPVS GASPARIS NEAPOLITANI**. The artist was working *circ.* 1500.

**GASPARO DE' TOZOLI** (*Ital.*). Mentioned in a document of 1472, but may only have been a dealer in gems, and not himself an Engraver (cf. E. Müntz, *Histoire de l'Art pendant la Renaissance*, I, p. 205).

**GASPARY, EUGÈNE DE** (*French*). Contemporary Sculptor, born at Paris; pupil of M. Roubaud junior. By this artist are Portrait-medallions, some of which were exhibited at the Salon of 1893.

**GASQ, PAUL** (*B.D.M.*, Vol. II, p. 205). At the Salon of 1904, this artist exhibited a Portrait-medallion of M<sup>lles</sup> N\*\*\*; — 1905. M. H\*\*\*, senator; — M. S\*\*\*, Portrait-medallion.

**GASS, JOHANN BAPTISTA** (*B.D.M.*, Vol. II, p. 205). His signature **J.B.G.** occurs on the *R.* of a medal with bust of Catherine the Great, commemorating the Foundling Hospital, Moscow, 1772.

**GASTALDO, ROLANDO** (*B.D.M.*, Vol. II, p. 205). This Engraver may be the author of a medal of Anne de Joyeuse, Admiral of France, which I described in *Archiv für Medaillen- und Plakettenkunde*, 1914, pp. 141-144.

The medal which is cast, and measures 78 mm., is of Italian workmanship and beautiful execution. The inscription is **.HANNE .DVX.DI.GIOIOSA.R.G.** Bust of the Duke to left, in armour, hair brushed up from forehead, clean shaven, except short moustache, and slight beard from chin, wears pearl earring, small collar turned down over cuirass, as on the earliest medals of Henry IV; loose mantle fastened on left shoulder; across breast, collar of the order of the Saint-Esprit, with badge suspended from it (or chain of office to which is attached a medallion with cross). Around, circle of dots.

The work has remarkable finish, but the artist, although careful in minute details, has modelled a vigorous, expressive portrait with that particular charm and lightness of touch which characterises the productions of the Italian medallists of the latter end of the sixteenth century. There is no doubt that the letters **R.G.**, at the end of the legend on our medal are the initials of the artist. Neither Heiss nor Armand mention this signature, which is not that of a *known* medallist. I find however that a certain Rolando Gastaldo was Mint-master (Zecchiere) and Engraver of dies (Intagliatore) at Desana, in the service of Count Delfino Tizzzone, from about 1580 to 1586. In that capacity he issued and engraved dies for coinage of Desana, which consisted chiefly in imitations of the types of the

French coins of Henry III. (*Vide* Promis, *Monete della Zecca di Desana*, Torino 1863). Since the French occupation after the battle of Marignano, 1515, when the domain passed successively into the hands of the French Captains, François de Mareuil, Baron de Montmoreau, and Pierre Bérard, Seigneur de la Facaudière, French influence had remained predominant at Desana, although the County had been restored to the original princely family, the Tizzoni, by Charles III, Duke of Savoy in 1529, and Delfino had indeed obtained his patrimony at the hands of the Emperor Rudolf II of Germany, in 1581.

Whether for financial reasons of state or personal partiality to the French Coins by the engraver of the dies, the coinage of Desana under the rule of Delfino Tizzoni shows a very strong analogy to the contemporary French currency, in many instances the legends only being altered. It is obvious therefore that the artist whose duty it was to imitate French monetary types would have before him portraits of the French King and possibly of his chief officers of State, and that he should have modelled the portrait of the favourite of Henry III whose noble physiognomy may have appealed to him as an artist is not unlikely, although further proofs are needed to establish the fact beyond refutation.

**GATHELIER, LOUIS** (*French*). Contemporary Gem-engraver; pupil of Levasseur. At the Salon of 1883, he exhibited two portraits in sardonyx, of Boileau, and Lavoisier.

**GATTEAUX, JACQUES EDOUARD** (*B.D.M.*, Vol. II, p. 206). Additional medals: J. Fernel and A. Paré (4 var.); — St. Vincent de Paul; — Hiberno-English College at Paris, undated.

**GATTEAUX, NICOLAS MARIE** (*B.D.M.*, Vol. II, p. 209). This artist distinguished himself as a Modeller in wax and executed Portrait-medallions in wax of Maurepas, d'Alembert, Haydn, etc. By him are further: Medal of the Military Hospitals, 1788; — Etienne Charlet, Life-saving medal, 1782; — Quarantine Hospitals, Marseille, 1775 (sev. var.); — Napoleon, First Consul, jeton of the prefecture of Police, *Æ* 30 (Bramsen 243), etc.

**GATTI, NICOLAS** (*Ital.*). Mint-master at Cornavin, 1485-1500. His coins are signed **GG**.

**GATZ, PETER** (*B.D.M.*, Vol. II, p. 214). Additional information in M. A. Ruegg-Karlen, *Basler Münzmeister, Stempelschneider und Medailleure*, Rev. suisse de num., 1915.

**GAUCHER** (*French*). Engraver of Lorraine, sixteenth century. He is said to have executed most of the dies which served to strike the fine coins of the reigns of Charles III. and Henry, of Lorraine.

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**GAUDENS, AUGUSTUS SAINT** (*B. D. M.*, Vol. II, 1904, p. 215). 1889. One hundredth anniversary of the Inauguration of George Washington, cast medal, AE 115.

**GAUDRAN, GUSTAVE** (*French*), Contemporary Medallist, born at Paris; pupil of Toussaint. At the Salon of 1888, he exhibited a Life-saving medal.

**GAUDY, G.** (*Belg.*). Contemporary Sculptor and Medallist, by whom is a Badge of the Belgian Motor-Club (struck by F. Wis-aert).

**GAUFRIDI, ANGELIN** (*French*). Mint-engraver at Aix, *circ.* 1523-1528.

**GAUL, FRANTZ** (*B. D. M.*, Vol. II, p. 217). Pupil of the Vienna Mint School of Engraving, 1829-1835, Assistant-engraver at the Mint, 1835-1848; later Director of the "Graveurschule", † 1874. By him are also the following medals: Prize Medal of the Viennese Gremial School of Commerce, 1840; — Progress of Industry in Austria; — Religious and Pilgrims' Badges; — Portrait-medal of Napoleon I.; — Fanny Essler; — Rudolf of Habsburg ceding his horse to the priest; — Coronation medal of Empress Maria Anna; — Orpheus leads Eurydice out of Tartarus; — Orpheus, etc.

**GAULARD, EMILE FÉLIX** (*B. D. M.*, Vol. II, p. 218). By this clever Gem-engraver are further: Salon of 1902: Towards the Unknown, cameo in mosaic composed of pink sardonyx, jasper, Hungarian opal, blue chalcedony, gold and silver; — The Spring, cameo in pink sardonyx (belongs to M<sup>me</sup> Emile Carlier); — Salon of 1903. Portrait of M. F<sup>\*\*\*</sup>, onyx cameo; — Portrait of M<sup>lle</sup> L<sup>\*\*\*</sup>, sardonyx cameo. — Salon of 1904. Eveil, and other cameos in precious stones; — 1905. Portrait-medallion of M<sup>me</sup> Emile Girard; — Cameo-portrait of M<sup>me</sup> Emile Girard; — Portrait-medallions of M. Balandreau, deputy, and M. Delaroue, mayor of Melun; — 1906. Jacques Amyot, bronze plaque; — 1907. M<sup>me</sup> Delaroue, bronze Plaque.

I have also noted: 1883. Female pursuing a Chimaera, sardonyx cameo; — 1884. Birth of Minerva, cameo in chalcedony; — 1885. The Flag, cameo in sardonyx of five strata; — 1886. Hebe, agate cameo; — Portrait of Alexis Muzet, sardonyx cameo; — 1887. Hippolytus, agate cameo; — 1888. Eve, cameo in oriental agate; — 1889. Study, onyx cameo; — Judith, chalcedony; — 1890. Gallia, statuette in topaz; — 1892. Dawn, cameo in natural chalcedony; — 1893. Christ, statuette in green jade; — 1895. The Rape of Dejanaira, sardonyx; — E. G<sup>\*\*\*</sup>, sard. cameo; — M<sup>me</sup> M. G<sup>\*\*\*</sup>;

— 1896. Leda, cameo in sardonyx of three strata; — 1897. The Return of the Conqueror, sard. cameo; — 1898. Hebe, sardonyx cameo; — 1899. After the fight between the love of the ideal and material instinct, sard. cameo; — 1908. Le favori, onyx statuette; — M<sup>lle</sup> Marie M<sup>\*\*\*</sup>, cameo in pink sardonyx; — M<sup>lle</sup> Marguerite C<sup>\*\*\*</sup>, sardonyx cameo; — M<sup>lle</sup> Maria M<sup>\*\*\*</sup>, bronze medallion; — 1909. L'Archéologie melunaise, plaquette in bronze; — 1910. L'Archéologie; — M<sup>me</sup> L<sup>\*\*\*</sup>; — 1912. Joan of Arc listening to her voices; — Minerva; — Portrait of M<sup>lle</sup> J. C<sup>\*\*\*</sup>, cameo; — 1913. Portrait-plaquette of M. Mascuraud; — Portrait-plaquette of M. Roll, president of the Société nationale des Beaux-Arts; — Portrait-medallion in bronze of the military surgeon Pouillot, killed in the Tschad; — 1914. Two Portrait-medallions of Dr Auvert, aide-major de 1<sup>re</sup> classe, killed at Meknès (Morocco), and Mon ami Leclerc, adjoint au maire de Melun; — 1920. Joan of Arc, statuette in precious stone; — Medals, etc.

**GAULARD, JULES LÉON** (*French*). Contemporary Gem-engraver, born at Paris; pupil of Lorquin and Mauger. At the Salon of 1888 there was a Head (genre Récamier), cut in sardonyx, by him.

**GAULARD, LUCIEN ACHILLE** (*B. D. M.*, Vol, II, p. 221). At the Salon of 1903 this artist exhibited a Bacchante, cameo in sardonyx of three strata.

**GAULT, MARTIN LE** (*French*). Mint-engraver at Paris, *circ.* 1519-1527, worked for the Mints of Bayonne, Limoges, Poitiers, St.-Lô, and Tours. He engraved jetons also, and signed *Mgault*.

**GAULTIER, VINCENT** (*French*). Mint-engraver at La Rochelle, *circ.* 1426-1427.

**GAUNT and SON, LIMITED, J. R.** (*Brit.*). Manufacturers of Badges in enamel and metal for the Army, Navy, Volunteers, Societies and all purposes, Birmingham and 53, Conduit Street, Regent Street, London, W. 1.

**GAUNT, J. R.** (*Brit.*). On a medal of the Royal Society for Prevention of cruelty to Animals, For Sick and Wounded Horses (European War, 1914-15) the R. bears the signature **J. R. GAUNT. LONDON** incuse, and on crescent clasp, incused, **J. R. GAUNT & SON, LONDON** (*Note from Dr R. H. Storer*).

**GAUPICHLER** (*Germ.*). Mint-master at Landshut, 1457.

**GAUTIER, PIERRE** (*French*). Mint-engraver at Tours, *circ.* 1643.

**GAUVAIN, JACQUES** (*B. D. M.*, Vol. II, p. 222). This Engraver adopted the title of “faiseur de monoyes à l'antique”.

**GAUVIN, ALFRED** (*French*). Contemporary Sculptor and Medallist, born at Héricourt-en-Caux; pupil of Dournès. He exhibited seven Portrait-medallions at the Salon of 1888: M. Isembert; — M. Chantini; — Maurice Benoît; — M. Goussin; — M. Floquet; — Carnot; — Head of Bellona, etc.

**GAVEAU, JEAN** (*French*). Mint-engraver at Tours, 1652-3.

**GAY, LYDIA** (*B. D. M.*, Vol. II, p. 223). Sculptor and Medallist; has been a regular exhibitor at the Royal Academy from 1887 to 1903; — 1887. James Leslie; medal; — Rev. B. H. Alford, obv.; allegory representing Virtue and Vice, — 1888. Mrs. Robert Roger; medallion; — G. A. Trechman, Esq.; medallion; — 1889. Sigurd consulting Brynhilda; medallion; — 1890. Pan; bas-relief; — Miss Jane Bryett; medal; — 1891. Miss Lily Hedges; medal; — Mr. and Mrs. Breffit; medallion; — 1892. Children of Robert Roger, Esq.; four medals; — James Leslie, Esq.; medal, bronze; — Case of four medals; — 1893. Miss N. Baylis; medallion; — 1894. Medal; obv. Lord Kelvin; rev. Industry; — Case of medals; — Miss E. Craggs; medal; — 1895. Four medals; — 1896. Case of medals; — Portrait-medallion, bronze; — Sir Joseph Prestwich; portrait-medal; — 1897. Miss L. Milligan and Miss Brook; medallions; — 1898. Groups of children; panels, copper; — Miss Brooke; Medallion, bronze; — 1899. Miss Lancaster; medallion; — 1903. Mrs. Bell; — Mrs. Barber; medallions.

**GAYSSMAYR, HANS** (*Austr.*). Mint-engraver and Warden at Klagenfurt, 1589.

**GAYER, JOHANN DAVID** (*Austr.*). Mint-engraver at Prague, 1721-1723.

**GAYRARD, RAYMOND** (*B. D. M.*, Vol. II, p. 224). Gayrard's Coronation Medal of Charles X. is one of the artist's best works. By him are also: Portrait of Dr Etienne Pariset, Paris; — Caroline Ferdinande, duchesse de Berry, R. CONNEXA LILIA CRESCUNT; on her Marriage, 1816; — Tomaso Sgricci, 1827; — Victor Emmanuel II's Proclamation to his army, 28/29 April 1859; etc.

**GEBEL, MATTES** (*B. D. M.*, Vol. II, pp. 182, 232). In a paper by Dr Julius Ebner, "Über Medaillen des Matthes Gebel und Meisters L" (*Frankfurter Münzzeitung*, 1908) is a descriptive list of the works of this artist, whose signature is **M. G.**: 1528. Albrecht Dürer; — Catullus Fugger; — Otteinrich, Count Palatine; — Philipp, Count Palatine; — Ottheinrich and Philipp, Counts Palatine; — 1529. Georg Hermann; — 1530. Heinrich Ribisch; — Vitus Chuni; — Frederick II., Count Palatine: honestone (South Kensington Museum).



Dr Cahn ascribes to Gebel a Portrait-medal of Lorenz Flaischer, 1537 (in British Museum; *Num. Chronicle*, 1904, Pl. V, 4). It is unsigned. To him belong probably also : Hans Welser, 1536; 40 mill.; — Barbara Welser; 36 mill.; — Hieronymus Holzschuher, 1529: 42 mill.; — Wilhelm Schmidmayr, 1531; honestone model; 38 mill.

A number of medals formerly attributed to Flötner should be given to Matthes Gebel. The late Mr. Max Rosenheim had in his possession a document which undoubtedly settles the question of Gebel being a medallist.

Erman, whom I followed in my criticism of Gebel's work (Vol. II, p. 183), based his remarks on the Wolf Pesler medal, which however is not by this medallist. On the contrary, Matthes Gebel ranks among the cleverest German artists of the first half of the sixteenth century.

**GEBEL VON SPEIER, MATTHIAS** (*Austr.*). Die-engraver at the Mint of Wiener-Neustadt, 1470.

**GEDLITSCHKA, J.** (*Austr.*). Contemporary Engraver of Vienna, whose signature I have noticed on the commemorative medal of the Trooping of the Colours of the Second Tyrolese Imperial Hunters' Regiment on 21. July 1895.

**GEEFS, ALEXANDRE GEORGES** (*B.D.M.*, Vol. II, p. 234). I have given his Christian name in error as **ANTOINE**.

**GEEFS, JOSEPH** (*Belg.*) Contributed to Jouvenel's Series of celebrated Belgians, in 1858.

**GEER, A.** (*Austr.*). Contemporary Die-sinker, whose signature occurs on a Medal of the Agricultural Society of Moedling, 1872.



Balthasar Behem, 1563.

**GEER, G.** (*Germ.*). Nuremberg Medallist, to whom is given a Portrait-medal of Balthasar Behem, deacon of the Neumünster at Würzburg, 1563 (*illustrated*).

**GEERTS, EDOUARD LOUIS** (*B.D.M.*, Vol. II, p. 235). Saint-Paul de Sinçay was Director General of an Insurance Company and not a Military officer, as mentioned in my previous reference.

Geerts was born at Brussels on 4. January, 1846. He engraved about 50 medals. Besides those already mentioned are : Franz Liszt, 1881 ; — Opening of the North Sea Canal, 1895, etc.

**GEISSLER, CHRISTOPH** (*Germ.*). Mint-master at Amberg, and Kallmünz, 1625-1627.

**GEITZKOFLE, HANS** (*Germ.*). Mint-master at Salzburg, 1572-1581.

**GELABERT, NICOLAS** (*Span.*). Contemporary Sculptor and Medallist by whom are medals commemorating the Birth of Alfonso XIII, 1886 ; — Universal Exhibition at Barcelona, 1888 ; — Horticultural Show at Barcelona, 1895, etc.

**GELBACH, ADOLARIUS** (*Germ.*). Mint-master at Worms, 1620.

**GELERT, JOHANNES SOPHUS** (*Germ.*). Contemporary Sculptor and Medallist, born at Nybel, Schleswig, Denmark, December, 10, 1852 ; attended village school, 1859-65 ; spent one year at school in Copenhagen ; studied Art at Royal Academy of Copenhagen, 1870-75 ; began artistic career as apprentice in woodcarving in 1866-70 ; after graduation at Royal Academy of Copenhagen made tour through Germany, then worked fifteen months in Paris and exhibited at Salon of 1878, a colossal group representing the Norse god Thor combatting a bull ; worked on large monumental works, Berlin, 1879-82 ; executed several decorative statues for theatre in Copenhagen, 1882 ; studied at Rome on scholarship awarded by Danish Government, then returned to Copenhagen ; resident of United States since 1887 and citizen since 1892 ; worked at his Art in Chicago, 1887-98 ; since then in New York City. Exhibited at World's Columbian Exposition, Chicago, 1893 (member international jury of award) ; Paris Exposition, 1900 (honourable mention) ; Nashville Centennial Exposition, 1897 (gold medal) ; Philadelphia Art Club, for group "The Little Architect" gold medal ; American Art Society, Philadelphia (gold medal) ; honorable mention Buffalo Exposition. Member National Sculpture Society, Architectural League. Among important works are, Statue representing Denmark ; for United States Custom House, New York City ; — Colossal group, "The Struggle for Work,"

at World's Columbian Exposition; — Statue representing Napoleon the Great, for Missouri State Building, Louisiana Purchase Exposition; — Statue representing Gothic Art, Fine Arts Building, St. Louis; — Haymarket Statue (Haymarket Square) and Beethoven and Andersen statues (Lincoln Park), Chicago; — Grant statue, Lalena, Illinois; and his latest work, the four Roman Statues erected for the Brooklyn Institute of Science and Art.

He exhibited the following works at the New York International Medallion Exhibition, March 1910: — Irish-American Medal. Obv. & rev.; — Evans family medal. Obv. & rev.; — Danish-American medal. Obv. & rev.; — My parents; — The Fates; — Medallion, America, etc.

**GELON** (*Greek*). Gem-engraver, whose signature ΓΕΛΩΝ | ΕΠΘΕΙ occurs on a carbuncle intaglio with head of Aphrodite (*circ.* B.C. 250), found in a tomb at Eretria, in 1897, and exhibited at the Burlington Club in 1903. Cf. also Duffield Osborne, *Engraved Gems*, p. 82.

**GELUCWYS** (or **GLUCKWYS**), **HANS** (*Flem.*). Mint-master at Antwerp, 1478-1481.

**GEMERT, G. VAN** (*Dutch*). Die-sinker of the second half of the nineteenth century, by whom are numerous Prize Medals.

**GENARO, CAJETANO** (*Ital.*). Pupil at the Vienna Mint School of Engraving, 1734-1745.

**GENDRE, LOUIS** (*French*). Son of Clément Gendre, was also employed at the Lyons Mint, *circ.* 1655-1660.

**GENDRON, ETIENNE** (*French*). Engraver of Paris, "Comptroller-general of the effigies of French coins," 1592.

**GENGEMBRE, PHILIPPE** (*B.D.M.*, Vol. II, p. 239).

"It is interesting to state that descendants of the above, a well-known French Mint Engineer, in the early part of the last century, are now living in New York City at the present time, one of whom made an interesting address to the members of the New York Numismatic Club last year.

"Those familiar with French medals of the early part of the nineteenth century will recall the name "Gengembre", which appeared upon quite a number of them. We quote the following extract from a manuscript biography of M. Gengembre, which has been prepared by a member of the family:

"Philippe Joachim Gengembre was born in Paris, and died in 1838 or 1839 at Indret, France. When his first wife (Jeanne Charonne) died soon after the birth of their only child, he went to

America, taking his infant son along. The father's admiration for the young Republic was such that he named his son Colomb. Landing in New Orleans, he passed up to St. Louis, where he stopped long enough to make plans for the fortifications around that city. He then pushed on further, reaching Canada where he began a fur trade with the Indians. His second wife (Charlotte Girard) also died, leaving one son, Camille.

“When Philippe was quite a young man he was very kindly treated and helped by Lavoisier, the celebrated chemist, and while studying with him discovered one or two important gases. Later, in 1803, when he was employed as chief engineer in the Mint at Paris, he made several improvements and inventions in the coinage, the most important (in 1803) being the automatic placing of the coins under the press, and, instead of the milling, making letters in the edges, thereby rendering counterfeiting more difficult. He had his press in the basement, where he was able to pursue his improvement undisturbed.

“Once, on the occasion of Napoleon I. making a tour of inspection at the Mint, a friend of M. Gengembre promised to bring him to the Emperor's notice. After a visit through the different departments, Napoleon, after making his adieux to the Chief, was handing Josephine into their carriage, when Philippe touched his friend on the shoulder, saying, ‘You have forgotten your promise’. ‘Oh, yes!’ was the reply, and, turning to the Emperor, told him of the promise to a young man who was anxious to show His Majesty some improvements in his press. The Emperor at once answered that he would see it; then to the Empress, ‘And, you, Josephine, I suppose you will wait a few moments while I go back and view these improvements?’ ‘No, no, I will come, too,’ and the little party returned to the mint. They went down to the basement, where all had been prepared in anticipation of the grand visit, and chairs had been placed for the Empress and her ladies in waiting.

“The Emperor and several gentlemen approached the huge press, where two men in spotless aprons stoop motionless, awaiting the signal to let go the ropes which swung the great hammer round. As coin after coin was put into place (automatically), stamped, and dropped out finished, the Emperor gathered a handful and playfully threw them into Josephine's lap, while she and her ladies gratefully admired the bright pieces.

“Hitherto the coins had been dropped under the huge press by hand, often maiming the workmen's fingers and hands either through awkwardness or mishap.

“Napoleon at once grasped the aim of the new invention, and complimented Philippe on his improvements. Upon examining one of the coins particularly he asked the young inventor why he

had put the bust of Lavoisier on it (thinking perhaps his own profile should have been placed upon the coin). Philippe was quick-witted enough to answer. 'That is the head of my benefactor ; none but the French Government has the right to strike moneys with the Emperor's bust upon it.'

" Not long after this incident M. Gengembre was made Chief Inspector of the French Empire—Holland, Prussia, Spain and Italy. Then came Napoleon's downfall, followed by peace with England. For years M. Gengembre had corresponded with Englishmen of science ; had made the acquaintance of Benjamin Franklin, when the latter was in France in 1777 ; had met Robert Fulton in Paris in 1804, and now that England and France were on friendly terms after thirty years of war, he carried out a long-cherished plan and crossed to London, accompanied by his son, Colomb. \* \* \* Philippe and his son made a tour of the most celebrated machine shops, bringing away valuable drawings of their machinery, &c., and also made the acquaintance of one of the first mechanical engineers of England, John Farey, 1766-1826. \* \* \* "

(*The Numismatist*, August 1913, p. 428.)

**GENNARI, G.** (*Ital.*). This signature occurs on an Award Medal of the College of the Principality of Beneventum.

**GENNARO, GIOVANNI CASIMIRO DE** (*Ital.*). Mint-engraver at Naples under Charles III, *circa*. 1730-50.

**GENNARO, MARIA ANTONIO DI** (*B.D.M.*, Vol. II, p. 240). Mint-engraver at Vienna, 1716-1740 ; Medallist at the " Graveur-Akademie " since 4. April 1731, and " kaiserlicher Metalien- und Münz-Graveur instructionsdirector " since 7. October 1733. Died in 1744, December 1. or 3. October).

Besides the medals already mentioned he engraved a large series of coin-dies. His best productions are the medals on the Annexation of Pannonia, Dacia and Illyria in the Austrian monarchy (*circa* 1688) ; the large medal of Johann Heinrich Count Waldstein and his 24 sons ; — Peace of Vienna, 1725 ; — Antonius Rombaldus Count Collalti ; — Ferdinand Charles Duke of Mantua ; — Giovanni Tommàso Cabrera ; — Undated medal of Wilhelmine Amalie of Brunswick (1711), etc.

**GENSBEITEL, EUGÈNE FRANÇOIS** (*French*). Contemporary Sculptor ; pupil of P. Legrand. At the Salon of 1905 he exhibited a Portrait-plaquette : " À ma sœur ; " — 1910. M<sup>me</sup> Alice G\*\*\* ; — 1912. The French Republic ; — Spring ; — Aviation ; — Genius conquering Nature ; — 1914. République française ; l'Union fait la force ; — Aviation ; le Génie vainc la Nature ; — Head of Young Girl ; — Spring ; — Study ; the Workshop, etc.

**GENTET, JACQUES** (*French*). Mint-master at Romans, *circa* 1521-1526. He was the first to place on the coins the crowned R as Mint-mark. Distinctive sign, the letter I.

**GENTHE, M<sup>me</sup> JULIE** (*Germ.*). Contemporary Sculptor and Medalist, born at Hanover. At the Salon of the Société nationale des Beaux-Arts, 1906, she exhibited Portrait-plaquettes of Albert Bartholomé; — Carl von Grundherrand; — Lily Traffitz, etc.

**GENTIL, JEAN** (*B.D.M.*, Vol. II, p. 241). An Engraver and Goldsmith of that name, a native of Mozon-sur-Meuse, was residing at Lausanne in 1571 and entrusted in that year with the execution of a Seal with the arms of the town.

**GENTILIS, ANTOINE** (*French*). Mint-engraver at Villeneuve-Saint-André-lès-Avignon, before 1595. *Vide* **ANTHOINE GENTILLY**, Vol. II, p. 242.

**GENTILIS, JEAN** (*French*). Mint-engraver at Avignon, 1595-1614. He engraved a Portrait-medal of Henry IV., 1600, bearing his signature; the work is very mediocre. In 1622, he took the title of "Graveur de la monnoye de N.S.P. le Pape et du Roy".

BIBLIOGRAPHY. — Mazêrolle, *Les Médailleurs français du XV<sup>e</sup> au milieu du XVII<sup>e</sup> siècle*, 1902. — Rondot & H. De La Tour, *op. cit.*

**GENTOT, BALTHAZAR** (*French*). Engraver at Lyons, *circ.* 1699-1743. In 1735 he engraved the reverse of the first jeton of the Academy of Lyons.

**GENTOT, BLAISE** (*French*). Medallist, born at Lyons, in August 1658; son of Nicolas Gentot. He worked *circ.* 1683-1700.

**GENTOT, CLAIR** (*French*). Engraver of jetons, born at Lyons in 1670, died there, 29. December 1720.

**GEOFFRILLET, JEAN** (*French*). Mint-master at the Paris Mill, after August 23, 1560.

**GEOFROY, JULES PAUL** (*French*). Contemporary Sculptor, born at Sainte-Marie (Landes); pupil of Jules Salmson. At the Salon of 1882 he exhibited a medal entitled: *Première pensée philosophique*.

**GEORG VON "KURCHEIM"** (*Germ.*). Mint-master at Koburg (Henneberg), 1382.

**GEORGE** (*B.D.M.*, Vol. II, p. 242). Appointed Mint-engraver at

Utrecht, 30 April 1808, and entered upon his office at the end of June of the same year.

In a letter dated 6. June 1808 the artist styles himself “Graveur de Son Altesse Impériale le Grand Duc de Berg”.

His first work at the Dutch Mint was the engraving of dies for Gold Ducats, of which six varieties of Patterns were issued in 1809, three with and three without George's signature.

A. O. Van Kerkwijk, *De Munten van Koning Lodewijk Napoleon*, Jaarboek van het Kon. Ned. Genootschap voor Munt-en Penningkunde, 1914, pp. 1—67, describes the following Dutch coins of Louis-Napoleon by this Engraver: 1807. 50 Stuiver piece; signed **GEORGE F.**; legend KONING RIK—VAN HOLLAND; plain edge (Nahuys, pl. III, 22); — 50 Stuivers; with KONINGRIK—HOLLAND (Nahuys, pl. VII, 41); — 50 Stuivers, with **GEORGE F.** and 50—s<sup>s</sup>; cable border (Nahuys, pl. VII, 43); — Gulden; signed **GEORGE F.** under bust; KONINGRIK and I—F; fine cable border (Nahuys, pl. VII, 42); — Half Gulden; with  $\frac{1}{2}$ —F.; — 1808. Twenty-Gulden piece; inscription on edge; signed **GEORGE F.** (cf. Verkade, pl. 192, 3; Nahuys, pl. VIII, 53); — Twenty Gulden; without inscription on edge; — Twenty Gulden; without artist's signature but with inscription on edge (Verkade, pl. 192, 3; Nahuys, pl. VIII, 53); — Ten Gulden piece; signed **GEORGE F.** and with inscription on edge (Verkade, pl. 192, 4; Nahuys, pl. VIII, 54); — Ducat; signed **GEORGE**; rev. EENDRAGT MAAKT MAGT (Nahuys, pl. VIII, 56); —  $2\frac{1}{2}$  Gulden; signed **GEORGE F.** and with inscription on edge (Verkade, pl. 194, 3; Nahuys, pl. VIII, 57); — Gulden; signed **GEORGE F.**; with inscription on edge (Verkade, pl. 194, 4; Nahuys, pl. VIII, 58); — Half Gulden; signed **GEORGE F.** and inscription on edge (Verkade, pl. 194, 5; Nahuys, pl. VIII, 59); — 1809. Gulden; signed: **GEORGE F.** and with inscription on edge (Verkade, pl. 194, 4; Nahuys, pl. VIII, 58); — Half Gulden; signed **GEORGE F.** and edge inscription (Verkade, pl. 194, 5; Nahuys, pl. VIII, 59).

**GEORGE, DAVID LLOYD** (*Brit.*). Chancellor of the Exchequer and ex officio Master of the Royal Mint, London, 1908-1915. Born in Manchester, January 17th, 1863.

**GEORGE, JEHAN** (*French*). Mint-master at Bourges, 1544-1547.

**GEORGES, JEAN** (*French*). Mint-master at Poitiers (1548): a sun.

**GEORGI, NIKOLAUS** (*B.D.M.*, Vol. II, p. 244). By this artist is also a fine Memorial medal of Queen Sophia Dorothea, 1754.

**GEORGII, THEODOR** (*Germ.*). Contemporary Sculptor and Medalist. He exhibited a large Portrait-plaquette, *cast*, of Richhild Ebrand, at the Munich International Art Exhibition, 1909.

**GEORGIO** (*Ital.*). Milanese Gem-engraver of the sixteenth century, mentioned by Agostino del Riccio.

**GÉRARD** (*French*). Medallist in Portugal, during the nineteenth century. His signature occurs on the following medals: Maria II., 1837; — Pedro V., 1856; — Academic Prize Medal of Mary II.; — Medal of Civil Merit; — Prize Medals of the Royal Colleges of Mafra, and Necessidades; — Inauguration of the Railway from Leste to Lisbon, 1856; — Medal of the Academy of Fine Arts of Oporto, 1851; — Industrial Exhibition at Porto, 1861; — Industrial Exhibition at Lisbon, 1863; — Algiers bombarded; rev. of Lord Exmouth medal (Mudie, n° 39), etc.

**GÉRARD** (*Flem.*). Moneyer in Flanders, second third of XIIIth century.

**GÉRARD** (*French*). Engraver of Jetons at Paris, *circ.* 1672-1675. He is the author of jetons for the city of Paris.

**GÉRARD, CHARLES LOUIS** (*B. D. M.*, Vol. II, p. 245). By this Gem-engraver is also: 1887. Herakles carrying the Earth, agate cameo.

**GÉRARD, LUCIEN ACHILLE** (*French*). Contemporary Gem-engraver, born at Paris; pupil of M. Frank. A head of Milo of Croton, after Puget, cameo on grey onyx, was exhibited by him at the Salon of 1888; and in 1890: Minerva, sardonyx cameo.

**GEREMIA, CRISTOFORO DI** (*B. D. M.*, Vol. II, p. 246). The artist, who was born *circa* 1430, must have left his native city, Rome, whilst quite young, as in 1456 he already returned there for a short time. Between 1461 and 1465, he was, as he calls himself, “dilecto famiglio” of Cardinal Camerlingo Lodovico Scarampi, whom he accompanied in 1461 to Perugia and in 1462 to Florence.

Von Fabriczy suggests that the only known medal of Cardinal Scarampi is by Cristoforo, and in fact there is much analogy between this piece and the signed medal of Alfonso I. of Naples, especially in the severe profile, flat but still expressive modelling, peculiar arrangement of the hair and similarity in the lettering, above all in the characteristic form of the G's. To this artist Fabriczy is also inclined to attribute the earlier medals of Cardinal Pietro Barbo, who became Pope Paul II, dated 1455.

Dr Bode ascribes also to this artist a Plaquette representing Augustus and Abundantia; 67 × 67 mill. and another with an Antique Group; circular; 130 mill.

His nephew, Lysippus, was likewise a Medallist of note.

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L. FORRER. — *Biographical Notices of Medallists.* — VII.

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**GERGER, IOHANN** (*B. D. M.*, Vol. II, p. 248). Born at Vienna in 1805, died 1. December 1872. He worked as Die-cutter at the Mint of Kremnitz, *circ.* 1829-1858.

**GERL, CARL** (*B. D. M.*, Vol. II, p. 248). By this Hungarian Medallist are also: Portrait-medallion of the Bulgarian general Mutburoff (*illustrated in Mitth. des Klubs der Münz- und Medaillen-Freunde in Wien*, 1895, p. 139); — Jubilee of Emperor Francis Joseph, 1888.

In December 1907 a retrospective Exhibition was held at Budapest of the Hungarian Medals and Plaquettes of this artist.

Carl Gerl is Chief-engraver at the Mint of Kremnitz since 1884.

**GERLIER, ADOLPHE LOUIS** (*French*). Contemporary Chaser and Sculptor, born at Paris. At the Salon of 1892 he exhibited: Portrait of M<sup>lle</sup> Juniori Valarez; — M. E. R. <sup>\*\*\*</sup>, medal; — Seal of the Bank of France, etc.

**GERMAIN, JEAN** (*French*). Mint-master at Angers, in conjunction with Pierre Larchier, before April 1353.

**GEROLD** (*Germ.*). Monetarius at Passau, 1112.

**GERVAIS, ELIAS** (*B. D. M.*, Vol. II, p. 251). The initials **E. G.**



Duke Ludwig Friedrich of Württemberg and Teck, 1619.

occur on a piece of American Continental Currency, dated 1776, which may be by this engraver (**E. G. FECIT**), and on a badge of Duke Ludwig Friedrich of Würtemberg and Teck, 1619 (*illustrated*); — Marriage medal of Prince William V. of Holland with Frederika Sophia Wilhelmina, Princess of Prussia, etc.

**GERVAIS, JEAN** (*French*). Mint-master at Bourg, 1497.

**GERVEX, H.** (*French*). This signature occurs on a badge of the Roumanian Red Cross, 1917; Æ, 30 mill.

**GESEL, LOUIS** (*Swiss*). Mint-master at Fribourg, 1464, said to be a native of Neuchâtel.

**GESLIN, ERNEST** (*French*). Contemporary Sculptor, born at Paris; pupil of Claudius Marioton. At the Salon of 1905 he exhibited three Portrait-medals: M<sup>lle</sup> Jeanne Geslin; — M<sup>me</sup> Veuve Geslin; — A. Herbemont, and the same again in 1908.

**GESSENER, J.** (*French*). Contemporary Die-sinker, who signed a Pattern 5 Franc Piece of Henri V., 1873 (comte de Chambord).

**GESSNER, HANS JAKOB I** (*B.D.M.*, Vol. II, p. 252). Born 24. February 1677 at Zurich, died in 1737. He was apprenticed to his father in 1690, and was made a Master in 1701. He married twice, first Anna Hofmeister, and secondly Anna Maria Wolf. This artist greatly distinguished himself as a Medallist and Engraver of coins.

**GESSNER, HANS JAKOB II** (*B.D.M.*, Vol. II, p. 254). Goldsmith and Mint-master, born at Zurich on 19. October 1713; his wife's name was Elisabeth Escher.

**GEUDER, MARTIN** (*Germ.*). Mint-master at Oettingen, 1394.

**GEYER, GEORG** (*B.D.M.*, Vol. II, p. 254). Worked for the Medallic establishment of Otto Oertel, Berlin. By him are also: Accession of William II., 1888; — The German Imperial family, 1889; — Worms Volkstheater, 1889, etc.

**GHINGHI, FRANCESCO** (*B.D.M.*, Vol. II, p. 258). Born at Florence, 1689; died at Naples, 1766. At the age of 15 he learned drawing at the Imperial Gallery at Florence under F. Giamininghi, and modelling under the sculptor J. B. Foggini. He executed several medals, as well as a number of camei and intagli; among these: Head of Hebe, sardonyx; — The elder Pretender, James Stuart, son of James II., cameo; — Prince Elector John William of the Palatinate; — Head of Savonarola; — Head of Mark Tuscher, German painter.

Ghingi worked first at Florence for Cosimo III and Giovanni Gastone, but removed to Naples in 1737, where he was in the employ of Charles of Bourbon, King of the Two-Sicilies. "He executed portraits", says Dalton, "of Cosimo, his sons Ferdinand and Giovanni Gastone, the Elector Palatine, the Electress Anna Lodovica de' Medici, Baron Stosch, and Charles of Bourbon, together with cameos of Trajan, Hadrian, and other emperors. He also reproduced

the Venus de' Medici in amethyst for Cardinal Gualtieri, the gem ultimately passing into the possession of Augustus III. of Poland”.

“The family of Ghingi, Sienese by origin, had been settled in Florence since 1340, and both the father and grandfather of Francesco had distinguished themselves in the arts. An intaglio bust in the Antiquarium at Berlin is signed ΓΙΝΓΙΟC ΕΠΟΙΕΙ. A cameo portrait of Giovanni Gastone in the Uffizi may be the work of Ghingi: other gems in the same place are attributed to him” (O.M. Dalton, *Catalogue of the Engraved Gems of the post-classical Periods in the British Museum*, 1915, p. LI).

**GHISELBRECHT, PIERRE** (*Flem.*). Mint-master at Malines, 1454-1455.

**GHISELIN, JEAN** (*French*). Goldsmith, who was condemned to prison for having imitated coins of the Comte de Ligny and Saint-Pol, and of the Bishop of Cambrai; he was liberated in 1377, in which year he was appointed Mint-engraver at La Rochelle. In 1386 he refused the office of Die-cutter at Rouen, on account of the low wages which were offered him. The last mention of him is dated 1699 and refers to an article of jewellery entrusted to him by the Duke of Burgundy.

BIBLIOGRAPHY. — N. Rondot & H. De La Tour, *op. cit.*

**GHUDE, ROHLFF** (*Germ.*). Mint-master at Lübeck, 1365-1377 (dominorum consulum monetarius).

**GIANELLI, PIETRO LEONARDO** (*B.D.M.*, Vol. II, p. 259). This artist distinguished himself also as a Gem-engraver. His medal on the Abolition of Slavery is signed: **P. GIANNELLI**. One of his medals of the Academy of Fine Arts is dated 1754.

The name of his wife was Börser (not Boisen).

**GIANNINO** (*Ital.*). Contemporary Sculptor and Medallist. His signature occurs on a medal, 1906, International Exposition at Milan, Æ 61.

**GIANORA, JOSÉ** (*Span.*). Proprietor of a Foundry at Cadix; edited Prize medals of the Regional Exhibition of Cadix, 1879.

**GIARD, CLAUDE ALBERT** (*French*). Medallist of the first half of the eighteenth century, who was working at Nancy, *circ.*, 1706-1731.

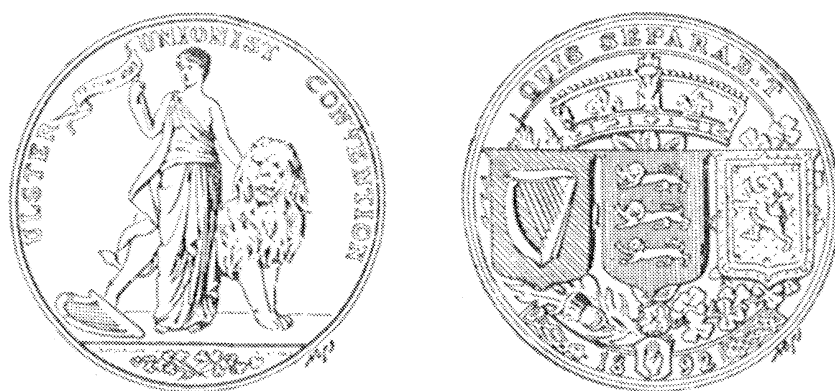
**GIARD, MARC** dit **ALBERT** (*French*). Medallist of Nancy, son of the last, born in 1707, died in 1755.

**GIARDINI, GIOVANNI** (*Ital.*). Silversmith to Pope Clement XI. He is the author of a large Portrait-medallion of Queen Christina of Sweden, on her mausoleum in St. Peter's Cathedral, Rome.

**GIBBON** (*Brit.*). Gem-engraver of the latter end of the eighteenth century and beginning of the nineteenth. Dalton, in *B.M.Cat. of Engraved gems of the post-classical Periods*, n° 589, describes a Head of Minerva in rock-crystal, by this artist.

**GIBSON** (*Brit.*). Die-sinker of the second quarter of the nineteenth century, by whom I have seen a medal on the Reform Bill, 1832, with figure of Britannia.

**GIBSON & CO** (*Brit.*). Jewellers, Donegall Place and Castle Place, Belfast. The firm struck a commemorative Medal of the Great Unionist Demonstration at Ulster, 4<sup>th</sup> April 1892 (*illustrated*).



Ulster Unionist Convention, 1892.

**GICAR.** *Vide GIOVANNI CARIATI supra.*

**GIES. L.** (*Germ.*). Contemporary Medallist, by whom I have seen the following medals :

Red Cross Medal; 65 mill.; — Attack with spears; uniface, Æ, 64 mill.; — The Bomb; cast Æ, 62 mill.; — The 42 cm. Mortars; cast Æ, 63 mill.; — Prisoners of war; cast Æ 64 mill.; — Siege of a Fortress; cast Æ, 66 mill.; — Victories of the Submarine; 86 × 53 mill.; — Heroic Deeds, 1914; iron, 85 mill.; — Zeppelin attack on London; iron, 66 mill.; — The Russian bear; iron plaquette, 50 × 36 mill.

**GIESE, I. H.** (*Germ.*). Engraver and Chaser of Iserlohn, second half of the seventeenth century. His signature in full : **I. H. GIESE. FECIT** occurs on the lid of a German snuffbox, in the possession of Dr L. A. Lawrence. The box which is in copper has on obv. a representation in repoussé work of the Battle of Minden, accompanied by the legend : **VICTORIA BEY MINDEN. | UNTER ANFÜHRUNG DES HERTZOGS VON BRAUNSCHWEIG FERDINAND | VON DEN ALLIIRTEN ÜBER DIE FRANTZOSEN | SIEGREICH ERFOCHTEN. 1759. D. I. AUGUST. | I. H. GIESE. FECIT.** On the back of the Box are on either

side the arms of Great Britain crowned and Ducal arms of Brunswick, between which the legend in 16 lines :

WESTPHALEN STEHT BETÄUBT DES KRIEGES BLUTGE WEGE  
ES KLAGT UND WEINT UND FÜHLT DES UNGLÜKS DONNERSCHLÄGE  
RECHT FURCHTBAR THÜRMET SICH EIN NEUES WETTER AUF.  
JEDOCH AUF EINMAL HEMMT DAS SCHIKSAL SEINEN LAUF.  
EIN SÜSSES LICHT ERHELLT DIE ANGSTERFÜLLTEN NÄCHTE,  
ER DER DER VÖLKER WOHL BESTIMMT HEBT SEINE RECHTE,  
ERGREIFT DEN SCHILD UND FLAMMT DIE BRUST DER KRIEGER AN  
GEREIZTEN LÖWEN GLEICH GEHN SIE DIE EHRENBahn  
VON FERDINAND GEFÜHRT SEIN SCHWERDT DRINGT IN DIE SCHAAREN,  
DIE STANDHAFT, KÜHN, BEHERZT UND SCHREKKEND MUTHIG WAREN,  
DER LORBER BLEIBET IHM, IA SEHT WIE MANCHER HELD,  
DEN FRANKREICHS RUHM ERHOB, IN MINDEN'S FLUREN FÄLT  
UND WIE DAS BLUT DA STRÖMT, WO DIE ERHIZTEN BRITHEN  
• UND DEUTSCHE FÜR DAS WOHL DER BANGEN UNSCHULD STRITTEN.  
DRUM IAUCHZT BRITTANIEN : DRUM WÜNSCHT DAS VATERLAND,  
ES LEBE FRIEDRICH, GEORG UND FERDINAND.

The same signature occurs also on a Snuff box with Portrait-medallion of Frederick the Great, etc.

**GIESECKE, W.** (*Germ.*). Contemporary Sculptor of Barmen, whose signature I have noticed on a cast Portrait-plaquette of Ernst August Wriedt and consort, on their silver wedding, 1904.

**GIESSER, LODWIG** (*Germ.*). Mint-master at Munich, *circa* 1454-1457.

**GIESSER, MARQUARD** (*Germ.*). Mint-master at Neuötting, 1391.

**GIESSER, PETER** (*Germ.*). Mint-master at Munich, 1391, 1400.

**GIFFART, JEHAN** (*French*). Mint-master at Angers, before 5. Juen 1414.

**GIFFORD, J.** (*Brit.*). Sculptor and Gem-engraver of the middle years of the nineteenth century. He exhibited at the Royal Academy : 1842. Medallie portrait cut out of stone ; — 1843. Mr. John Rowe ; — 1846. Intaglio, in cornelian, of a tiger ; — 1847. Intaglio, in cornelian, of an elephant.

**GIGLI, P.** (*Ital.*). Die-sinker of Bologna, early part of the nineteenth century. His signature occurs on a medal commemorating the Opening of the Communal Cemetery at Bologna.

**GIL, GERONIMO ANTONIO** (*B.D.M.*, Vol. II, p. 261). By this Medallist are further : Assistance rendered to Farmers by the bishop

of Malaga, 1776; — Establishment of the Colonies of Sierra Morena, 1774; — Prize Medal of the Spanish Academy, 1777; — Prize Medal of the Spanish Academy of Sciences, 1778; — Mexico in honour of the Birth of Prince Carlos, 1780; — Prize Medal of the Manila Chamber of Commerce, 1782; — Another of the Manila Agricultural Society, 1782; — Others, of various Manila Societies, 1782; — Institution of a School of Mineralogy in Mexico, 1785 (signed : **GRABADO EN MEJICO POR GERONI (ANTONIO GIL)**); — The Academy of Mexico in commemoration of the death of Charles III, 1788; — Prize Medals with bust of Charles III; various, undated; — Proclamation of Charles IV by the Clergy of Chihuahua, 1790; — Proclamation of Durango, 1790; — Proclamation of Alférez Mayor Galindo; — Proclamation of the Bishopric and Chapter of Guadalajara; — Proclamation of Guanajuato; — Proclamation of the Marquis de San Juan de Rayas at Guanajuato; — Proclamation of the Miners of Guanajuato; — Proclamations of Mexico (Royal School of Mines; University, etc.); — Proclamation of Orizaba; — Proclamation of the People of Los Angeles (and of the Church); — Proclamation of Queretaro; — Others, of Real del Catorce; San Luis de Potosi; San Miguel el Grande, 1791; Sombrerete (2); Valladolid de Michoacan; Vera Cruz 1789; Zacatecas, undated; — Proclamation of the Noble Dames of the Order of Marie Louise, 1793; — Commemorative medal of the Monument of Charles IV at Mexico, 1796 (varieties); — Proclamation of the Consulate of Mexico, 1789; — Proclamation of Vera Cruz, 1789, etc.

The date of Gil is given by Vives as 1732-1798. He was born at Zamora, became one of the first pupils of the Academy of San Fernando. In 1756 he obtained a First Prize of the Second Class for painting. He copied in 1760 the medals engraved by his master, Tomas Prieto, and became very efficient in die-cutting. The medal on the foundation of the Monte Pio de Cosecheros of Malaga brought his name to the fore, and was incidental in his obtaining the office of Chief-Engraver at the Mint of Mexico. In that city he founded a School of Design, and was appointed Director of the Academy of San Carlos. He died on 16. April 1798.

**GILBAULT, FERDINAND** (*B. D. M.*, Vol. II, p. 263). Additional medallic works by this artist are : 1892. M. & M<sup>me</sup> Emile Delmas; — Juliette Monin; — Nathalie; — M. Morch; — Dr Brard; — Jean Guiton; — 1894. M. Patel; — Lucien Delmas; — Dr E. Dubois; — Dr Royer; — Dr Charles Mallet; — Dr Donon; — Dr Zandois; — Dr E. Monin; — Alfred Martron; — Dr Naulin; — 1895. Jules Valadon; — Marguerite; — Dr Royer; — Dr Naulin; — Dr Devis; — Hector Monin; — 1896. Plaquette,

Chant plaintif des roseaux; — D<sup>r</sup> De Cours; — D<sup>r</sup> Devis; — M<sup>me</sup> Devis; — 1897. Amiral Vallon; — Studieuse; — Gabrielle; — Jeanne; — D<sup>r</sup> Verchère; — Marguerite; — 1898. Charmeuse; — Les Roseaux; — Bretonne en prière; — Finistère; — M. Delobea; — Louis Vergoz; — D<sup>r</sup> Gautier; — M<sup>me</sup> X\*\*\*; — Marguerite; — 1903. De Villers; — Fileuse (*illustrated*) was



Fileuse.

ordered by the Association of Silk Weavers of Lyons. It represents an allegorical bust, in profile, with the Virgilian legend *Sic vos non vobis serica fila datis*. “ Ce buste de femme souriante, dévidant avec amour, de ses mains délicates, un écheveau de soie, a une grâce exquise, et il est traité avec aisance et esprit ”; — Adrian; — Quellenec; — François Coppée; — Le Passant; — M<sup>me</sup> Quel-

lennec et ses enfants ; — Festival in Brittany ; — M. Jérôme ; — Gagliardini ; — Arlesian Girl ; — La Charmeuse ; — 1904. A series of eight medals ; — 1906. M<sup>me</sup>P\*\*\* ; — 1908. Napoléon et son épopée ; — Various medals ; — 1909. Plaquettes in Æ gilt : M<sup>me</sup> Adolphe Brisson ; — M<sup>me</sup> Auguste Dorchain ; — Marquis de Dion ; — Savonarola ; — Ambre mousse ; — 1912. M<sup>me</sup> Létard, plaquette in gilt bronze ; — 1913. Nine medals and plaquettes in bronze gilt ; — Ambroise De Cours ; — 1920. Joan of Arc ; — Georges Clemenceau ; — Marshal Joffre ; — Clemenceau and Foch ; — Lloyd George ; — Napoleon, etc.

**GILBERT** or **GYSBRECHT** (*Flem.*). Mint-engraver at Louvain, 1375-1383.

**GILBERT, ALFRED** (*B.D.M.*, Vol. II, p. 263). This eminent sculptor exhibited at the Royal Academy 1889 a Design for the Rev. and Obv. of medal for Art Union of London ; — 1897. Gold medal, cast and chased for St. Bartholomew's Hospital in memory of Sir William Laurence, Bart, etc.

**GILBERT, CASS** (*Amer.*). Contemporary Architect, Sculptor, etc., of New York ; he cut the dies for the Presentation Medal to Samuel Putnam Avery, designed and modelled by Victor D. Brenner.

This artist, architect of the Woolworth Building, which won the gold medal at the Panama-Pacific Exposition as an example of present-day architecture, also received a gold medal.

**GILBERT, JOHN** (*Brit.*). In conjunction with Edward Greene, Chief-engraver at the Tower Mint, London, from midsummer 1624 to the latter half of 1628, when he retired with a pension of £ 50 as a solace. He succeeded William Hole.

**GILBERT, WALTER** (*Brit.*). Designed the obverse of one of the medals issued to commemorate the Naval Victory of Jutland Bank, 31. May 1916. This medal was awarded the Third Prize in the Competition instituted by Sir Arthur J. Evans in connection with the Royal Numismatic Society.

The obv. bears the busts of Admirals Jellicoe and Beatty. The R. is by C. Wheeler.

**GILES, I.** (*B.D.M.*, Vol. II, p. 267). The initial of this Engraver is **I** not **S**. Besides the Vernon Medal by him described in *Med. Ill.* I have noticed one with the Duke of Argyll on obv. and Vernon-Brown on R.

**GILES, MARGARET M.** (*B.D.M.*, Vol. II, p. 267). Exhibited at the Royal Academy : 1894. Three portrait medallions ; — 1895. Ulysses and Euryclea ; relief, lead ; — Virgin and Child ; relief ; —





Naval Victory of Jutland Bank, 1916,  
by Walter Gilbert and C. Wheeler.

Miss Staël von Holstein; medallion; — Medal for hospital nurses; — Miss Frances Harley; medallion; — 1867. Medallions of Prof. Ayrton F.R.S. and Dr. W.H. Tilden, F.R.S.; — 1898. Medal for the Royal Horticultural Society; — Miss Clara Paul; relief, etc.

**GILIGER** (*Ital.*). Mint-master at Salzburg, 1355-1377; originated from Florence.

**GILLI, FRANZ JOSEPH** (*Swiss*). Interim Mint-master at Lucerne, 1692.

**GILLI, JOHANN GEORG** (*Swiss*). Mint-warden at Lucerne, 1714.

**GILLICK, ERNEST G.** (*Brit.*). Contemporary Sculptor; has been exhibiting at the Royal Academy since 1904.

Designed the reverses of the following British medals: — Antarctic, 1901-1904; Tibet, 1903-1904; Long Service in the Royal Naval Volunteer Reserve and for Long Service and Good Conduct in the Royal Naval Reserve. He also executed the model for the new silver Mayoralty Seal of the City of London, 1911. At the Royal Academy 1916 he showed a Portrait-relief in bronze of Rutherford Morison.

In 1916 this artist was commissioned to model two of a series of 9 Portrait-plaquettes of Gaekwars of Baroda, issued under the direction of Mr. M.H. Spielmann, the well-known Art Patron. By him are nos 5 and 6 of the series: Sayajirao (1820-1848), and Ganpatrao (1848-1857). Size:  $3 \times 2$  inches. (For fuller description, see notes on F. Bowcher, *supra.*) See *Illustrations* on p. 364.

**GILLICK, Miss MARY G.** (*Brit.*). Contemporary Modeller, residing in London. At the Royal Academy 1912 she exhibited a Portrait-medallion of T.H.S. Biddulph. In the previous year, she had also two Portrait-medallions on exhibition: Robert Arthur Talbot, 3<sup>rd</sup> Marquis of Salisbury, **K. G.**; — Douglas Illingworth; and in 1916, a very fine Portrait-medallion of Mrs. Maurice Webb, and a Portrait-relief of Philip Edward Sewell. In 1918: The Kosciuszko Centenary Medal; — Captain Pyott, D.S.O (Fleet Committee presentation medal); — Miss I.A.R. Wyllie, Portrait-medallion, bronze, etc.

**GILO** (or **GOLI**). (*Flem.*). Mint-master at Haelen, second third or XIII<sup>th</sup> century.

**GIMBAIL, JEHAN** (*French*). Mint-master at Villefranche de Rouergue, about 1530: letter ° **G** °.

**GINGANELLI** (*Ital.*). Gem-engraver of the eighteenth century, associated with Dies, Odelli and Tomaso Cades in the production of the Poniatowski gems.



5. Sayajirao Gaekwar II 1820-1848.  
By E. G. Gillick.



6. Ganpatrao Gaekwar 1848-1857.  
By E. G. Gillick.

**GIORGI**, Prof. Cav. **RAFFAELE EVARISTO LUIGI** (*B.D.M.*, Vol. II, p. 268). Was born at Lucca in 1848, died in Rome on 20. August 1912. Began life as an Engraver; studied later at the Fine Art Institute of Lucca; and worked for many years at Florence. In 1906 his designs for a new coinage in competition with other engravers met with the approval of the Italian Treasury and he was appointed Chief-Engraver to the Mint. The Italian coinage from 1908-12 was struck from his dies, and he also engraved the Bese and Rupees for Italian Somaliland. Giorgi was entrusted with the preparation of dies for many medals, including the Medal of Merit issued as a reward for services in connection with the earthquake of Messina and Reggio, and War medals for the Campaign in Lybia and Aegean Sea, 1911-12; — Centenary of the University of Bologna; — Inauguration of the Dante Monument at Trento; — Four hundredth Anniversary of the Birth of Raphael, 1883; Æ. 55 mill.; — Centenary of Torquato Tasso (modelled and engraved in commission for the Ministry of Public Instruction); — Giovanni Pacini, composer, 1875; — Benvenuto Cellini, 400<sup>th</sup> Anniversary of his Birth, 1900; Æ. 24 mill.; — Giacomo Leopardi; — Quintino Sella; — Giuseppe Verdi, 1901; — Vittorio Emanuele II.; — Garibaldi; — Memorial medal of Umberto I.; — Commemorative medal of the Battle of San Fermo; — The Plague at Naples, 1884, etc.

Many years ago he had prepared, while still in Florence, a pattern 5 Lire which had not been accepted.

Giorgi was a good technician, although not a great artist, and a worthy successor of the famous Engravers, who from Cellini to Speranza, were employed at the Roman Zecca.

**GIOVANNI DEL CASTEL BOLOGNESE** (*Vide* Vol. I, p. 77; II, 270). "He was," says Duffield Osborne, *Engraved Gems*, p. 175, "the earliest Renaissance gem-cutter whom we know of as signing his work: either **IOANNE B—IO, CASTEL BON—IO** or **C.B.** He was first under the patronage of Alfonso of Ferrara, then of Cardinal Ippolito dei Medici, and then of Cardinal Alessandro Farnese. His most accounted works were intaglios on large rock-crystals of such subjects as an assault on a castle, done for Alfonso of Ferrara, the four evangelists for Pope Clement VII, the wife of Darius before Alexander, the Rape of the Sabines for Cardinal Ippolito, Crucifixion and Passion pictures, scenes of contemporary battles and sieges, and many classical subjects, two of which, Tityos and the Fall of Phaëton, were executed for Cardinal Ippolito from designs by Michael Angelo: also he engraved portraits, especially one of Margaret of Parma. The characteristics of his intaglios are shallowness of the cutting, rather stiff drawing, elaborate finish, and high-polish of his interiors, though the Tityos lacks this entirely."

**GIOVANNI DELLE CARNIOLE.** *Vide CORNIOLE supra.*

**GIOVANNI FRANCESCO DI BOGGIO** (?) (*Ital.*). Dr Bode suggests the attribution to this Master of the Plaques signed : **IO.F.F.** or **IO.F.** which are North Italian in character, and which certainly do not belong to Giovanni delle Corniole of Florence. Gian Francesco di Boggio was a Bolognese goldsmith (cf. *Arch. storico dell' Arte*, 1894, p. 371). These works are : Entombment of Christ ;  $86 \times 67$  mill. ; signed : **IO.F.** ; — Another,  $90 \times 80$  mill. (Mol., n° 125) ; — Vulcan at his anvil ; circular, 51 mill. (Mol., n° 128) ; — Ariadne at Naxos ; *circ.* 57 mill. ; signed **IO.F.F.** (Mol., n° 130) ; — Bacchanalian scene ; *circ.* 69 mill. ; — Another, *circ.* 31 mill. ; signed : **IO.F.** (Mol., n° 133) ; — The Judgment of Paris ; *circ.*, 54 mill. ;  $\mathcal{R}$ . of a medal of Ortensia Piccolomini ; — Another, *circ.*, 38 mill. (Mol., n° 614) ; — Another ; *circ.*, 54 mill. ; signed : **IO.F.F.** (Mol., n° 134 ; Wallace Coll<sup>n</sup>, London) ; — Allegory ; *circ.*, 53 mill. ; signed : **IO.F.F.** (Mol., n° 147) ; — Sacrifice of Iphigenia, *circ.*, 53 mill. (Mol., n° 135) ; — Mucius Scaevola,  $57 \times 56$  mill. (Mol., n° 138) ; — Self sacrifice of Marcus Curtius ;  $64 \times 61$  mill. ; signed : **IO.F.** ; — Horatius Cocles ;  $62 \times 59$  mill. (Mol., n° 137) ; — Fight of Centaurs ; *circ.*, 45 mill. ; signed : **I.F.F.** ; — Another, *circ.*, 35 mill. ; — A Combat ; *circ.*, 35 mill. ; — A Procession of Warriors ;  $35 \times 49$  mill. (Mol., n° 506) ; — Allegory of Reconciliation ; *circ.*, 55 mill. ; signed : **IO.F.F.** ; — Triumph of Chastity ; *circ.*, 44 mill.

By an Imitator of this artist are further : Judgment of Paris ; circular, 90 mill. ; — Hippolytus and Phaedra ; circular, 90 mill. ; — Coronation of a Hero (Alexander?) ; 50 mill.

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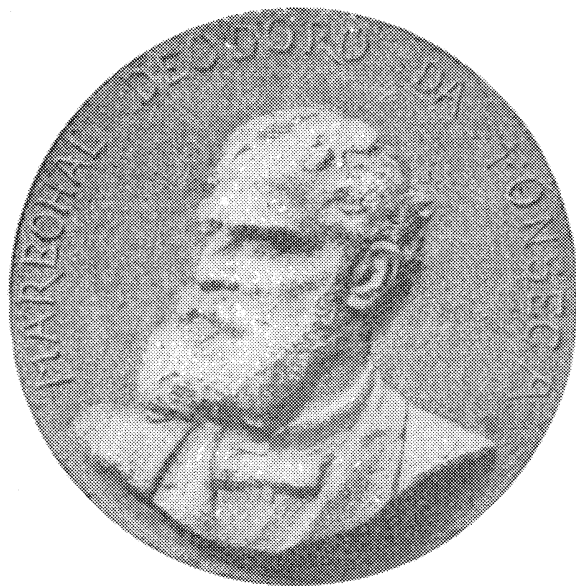
**GIOVANNI MARIA DA MANTOVA** (*B.D.M.*, Vol. II, p. 271). Mentioned as a Gem-engraver at Rome, by Camillo di Lionardo in his *Speculum lapidum* (1502). See also Duffield Osborne, *Engraved Gems*, p. 174.

**GIOVENE, ANDREA** (*Ital.*). Mint-master at Naples under Philip V. of Spain.

**GIRARD, SAMUEL** dit Guerre (*Swiss*). Mint-master at Geneva, in conjunction with his brother Nicolo, from 15. April 1617 to 4. May 1621.

**GIRARDET, AUGUSTE** (*Swiss*). Medallist who had a large and important exhibition in 1906, and deserves rank among the ablest of his kind. He is as excellent in the medal proper as in the engraving on precious stones, and his medals of the several presidents of

Brazil are truly noble works. He possesses a perfect technique united to inventiveness and a great charm.



Marshal Deodoro da Fonseca, Portrait-medal, by A. Girardet.

**GIRARDET, ENRICO** (*Ital.*). Contemporary Gem-engraver, of Swiss descent, residing at Rome, is said by Osborne, *Engraved Gems*, p. 175, "to be about the best of the present day Italian gem-engravers and admits that examples of his work have been sold as antiques. That he made them as forgeries, however, he denies and I do not doubt his truthfulness. He does little now in the way of intaglios."

**GIRAULT, ROBERT** (*French*). Mint-master at Bordeaux, 1513 : letter R ; 1527-28 : letter G.

**GIROMETTI, GIUSEPPE** (*B.D.M.*, Vol. II, p. 273). This artist was especially known for his cameo-portraits. A number are preserved in the British Museum, and are described in Dalton's Catalogue, 1915 : n° 102 : — Onyx : Head of Psyche (**GIROMETTI**) ; — n° 194. Onyx : Diomed advancing to r., holding Palladium and sword (same signature) ; — n° 423. Onyx : Head of a man with thick hair and slight whiskers ; — n° 424. Onyx : Head of a boy with curly hair to r. ; — n° 425. Onyx : Head of a boy with curly hair to l. (all similarly signed :) ; — n° 500. Onyx : Female hand, three-quarters ; in the field to l. the signature : **GIROMETTOY**. Cf. O. M. Dalton, *Catalogue of the Engraved Gems of the Post-classical periods in the British Museum*, 1915.

Girometti's most notable work is his cameo of Hebe presenting nectar to Jove, cut on an oriental onyx.

Further medallic works by this Engraver : Medal of Pius VIII, 1829. *Lacrimae Patris*, etc.; obv. **G. GIROMETTI F.**; *R.* **G. G.**; — Cameo-portrait of Louis Philippe, in onyx of two strata; — 1823. Basilica of St. Paul after the fire; *Æ* 50 mill.; — 1831. Cardinal Carlo Opizzoni, archbishop of Bologna; — Gregory XVI, Annual medal (anno I); — 1833. Gregory XVI, Annual medal (III); — 1834. Cardinal Zurla; — 1843. Duke Charles Louis of Lucca, Congress of Scientists, etc.

**GIROMETTI, PIETRO** (*B.D.M.*, Vol. II, p. 274). Engraved further Portrait medals of Vittorio Alfieri; — Cesare Baronio; — Pietro Bembo; — Michelangelo; — Filippo Brunelleschi; — Benvenuto Cellini; — Marc Antonio Colonna; — Francesco Guicciardini; — Leo X.; — Nicolo Machiavelli; — Francesco Marchi; — Cosimo de' Medici; — Andrea Palladio; — Francesco Petrarca; — Alfieri, *Æ*. 41; — Leo X, *Æ*. 42; — Machiavelli, *Æ*. 41; — Marcus Antonius Colonna, *Æ*. 41; — 1832, E.Q. Visconti, *Æ*. 50; — 1834. Cardinal Zurla; — 1836. Gregory XVI., Annual medal (V) on the Restoration of the Foro Romano; — 1857. Pius IX., Inauguration of the Railway, Rome to Ancona and Bologna, etc.

**GITTERMANN, JOHANN CHRISTIAN** (*B.D.M.*, Vol. II, p. 274). Mint-master at Esens, 1735-1747.

**GIULIANOTTI, LUIGI** (*Ital.*). Contemporary Sculptor, born at Genoa; pupil of his brother. He exhibited a Portrait-medallion of his brother, P. Giulianotti, at the Paris Salon, 1907.

**GIULIUS, P...** (*Ital.*). Die-sinker of Bologna, whose signature occurs on a medal of 1811 with conjoined busts of Napoleon I. and Marie-Louise. *R.* The Cemetery of Bologna (*Trésor num. imp.*, 51, 14).

**GLADSTONE, WILLIAM EWART** (*Brit.*). Master of the Royal Mint, London, September 1841 to February 1845. Chancellor of the Exchequer and ex officio Master of the Royal Mint, London, 1873-1874 and 1880-1883. Born December 26th, 1809. Died May 19th, 1898.

**GLAGEMANN, IOHANN HEINRICH** (*Austr.*). (*B.D.M.*, Vol. II, p. 277). Died in 1699. He worked as Engraver at the Mint of Prague from about 1671 to 1697.

**GLANNE, OLIVIER** (*French*). Mint-master at Paris, 1535-1539.

**GLANTZIN, EUGÈNE** (*Germ.*). Contemporary Sculptor, born at Paris; pupil of M. Truphème. At the Salon of 1886 he exhibited a medal entitled: *L'Industrie*.

**GLASER & JOHN** (*Germ.*). Owners of a private Mint at Dresden. The firm was established in 1868, and has issued since 1896 medals and other articles of decorative art. In recent years, all the official Saxon State medals have been struck at Glaser and Son's establishment. The earlier dies were cut by RICHARD GLASER, born on 9<sup>th</sup> March 1851 at Dresden, and since 1902, his son, JOHANNES GLASER, born on 13<sup>th</sup> July 1882 is working with him.

One of their best productions is a Plaque of the Dresden Fine Arts Exhibition, 1899. The two medals by Fritz Hörnlein of Dresden, on the Kunstgewerbe Ausstellung, Dresden, 1906 are also very fine. Further works are: Silver Wedding of Klara Kathinka Luise Malwine Einbeck, 907 (mod. by Paul Sturm); — Silver Wedding of Vice-Admiral Johann Hermann Kirchhoff, 1907 (mod. by Paul Sturm); — Golden Wedding of Adolph Nicolaus von Zerssen, 1910, etc.

**GLASSBY, ROBERT EDWARD** (*Brit.*). Contemporary Sculptor and Medallist; exhibited the following medallic productions at the Royal Academy: 1865. Spring; medallion; — 1866. Medallion of a young lady; — 1890. The late Lord Napier of Magdala; medallion, bronze; — 1891. The late Earl Sydney; medallion, bronze; — 1892. Sir John C. Day; medallion, bronze; — 1893. William Felton, Esq.; medallion, bronze; — Miss Florence Varley; medallion, bronze.

**GLATTER, A.** (*Germ.*). Author of a Pendant with bust of William II, 1914 (signed **AG**).

**GLEICHEN, COUNTESS FEODORA** (*B.D.M.*, Vol. II, p. 278). Dr F. Parkes Weber possesses a Portrait-medallion by her of Admiral Sir G. F. Seymour, her grand-father, 1882. The original was made in two gold plates, which were fixed together by Pinches.

The artist has been a regular exhibitor at the Royal Academy since 1892.

**GLEN, THOMAS** (*Brit.*). Counterwarden at the Mint of Edinburgh, 1632-1641.

**GLENNY, ALICE RUSSELL** (*Amer.*). Contemporary Sculptor and Medallist; born in Detroit, Michigan. She studied in Dresden, Germany; Paris, France; at the Julien School; Boulogne, at the Le Fèvre school, from 1889-91. Her studio was in the Latin Quarter of Paris during the years 1900-02. She exhibited her work in



sculpture in the Paris Salon, 1902, and at the New York Society of Artists. Her paintings are exhibited at the National Academy of Design, New York, New York Society of Artists; the Architectural League; Albright Academy, Buffalo. She has received awards from the Buffalo Society of Artists, the Arts and Crafts Club of Buffalo, and an International medal for posters.

She exhibited the following works at the New York International Medallic Exhibition, in March 1910: — Gladys; — Lyman Metcalfe Bass; — Copies in silver and bronze.

**GLINSTR**, **ONESIUS FRIDERICUS** (*Dutch*). Mint-master in Friesland, 1701-1704.

**GLOCKHNICZ**, **CORNEL** (*Austr.*). Goldsmith and Seal-engraver at Vienna, *circa* 1580-1581; he also worked for the Mint.

**GLUITZ** (**GLITZE**, **GLUTZ**), **HANS** (*Germ.*). Forgemaster and Administrator of the Mint at Wernigerode 1544 and Stolberg 1545-49; Mint-master at Stolberg 1549-1566.

**GLYNN** (*Brit.*). Birmingham Die-sinker, who engraved in 1850 a medal on the Opening of the Railway from Chester to Holyhead.

**GMÜNDER**, **CONRAD** (*Swiss*). Mint-master at St. Gallen, born 7. July 1509, died 18. September 1582; appointed Mint-master in 1560, Gold-Assayer 1596; signed in 1566 a medal of St. Gallen.

BIBLIOGRAPHY. — T. Schiess in *Schweiz. Künstler-Lexikon, Suppl.*, p. 176. — *Stemmatol. Sangall.* — W. Hartmann, *St. Gall. Kstgesch.*, p. 201.

**GNAEUS** (*B. D. M.*, Vol. I, p. 282; II, p. 281). Duffield Osborne (*Engraved Gems*, p. 122) considers this Engraver's 'Youthful Hercules head' as equal to the best of Dioskourides' works, and illustrates this gem as well as two others, a Melpomene (**·NAIOY**) and an Athlete anointing himself with oil (**ΓNAIOY**), whilst he mentions also the Diomedes, signed **ΓNAIOY**.

**GNYPPE**, **EBERHARD** (*Germ.*). Mint-master at Nekarsulm, 1408.

**GÖBEL**, **CHRISTIAN** (*Germ.*). Die-cutter of Nuremberg, in the service of Christopher von Leiningen, 1626-1628.

**GOBELET**, **JEAN** (*Belg.*). Mint-master at Ghent, 1409, 1419, 1427, and Louvain, 15. September 1429-19. March 1431.

**GOBRECHT**, **CHRISTIAN**. (The following biographical sketch of the above engraver has been taken from an old magazine. As it is probable that not many of our readers have ever seen it, we publish the biography in full. Mr. Gobrecht was the designer of the famous pattern dollars of 1836, 1838 and 1839, and several varie-

ties of half dollars of that period. His obverse design of one of the pattern dollars, with stars around the figure of Liberty, was adopted as the regular device in 1840, and was used on the dollar until 1873, when the design on that denomination was abandoned. His design, however, was continued on the half dollar, quarter dollar, dime, and half dime. The first three designs being used until 1892, when the new Barber designs were adopted, which are in use at present. — Ed.)

“Christian Gobrecht was born December 23d, 1785, in Hanover, a town in York County, Pennsylvania. He was the sixth son of John Christopher Gobrecht, a native of the village of Augerssein, near Cottingen, Landgraviate of Hesse, who emigrated to America in 1753, and afterwards became a distinguished clergyman of the German Church in Pennsylvania.

“At an early age, Christian Gobrecht exhibited great mechanical ability, and evinced a taste for drawing and design; he consequently was apprenticed to a clock-maker living at Manheim, Lancaster County. His master, however, dying a short time after, he was released from his indenture, and, removing to Baltimore, pursued the course evidently marked out for him, guided by no other teacher than himself. The ornamental work, name of maker, etc., in the inside of clocks and watches, probably induced him to cultivate engraving; and after passing several years in the making of clock-faces, that business was entirely abandoned for the more congenial occupation of an engraver. His progress in this art was gradual; and, commencing with the simple work of cutting headings for newspapers and punches for type foundries, he became, in time, a writing and seal engraver, and finally a die-maker.

“About the year 1811, Mr. Gobrecht removed permanently to Philadelphia, where his principal pursuit was that of a bank note writing engraver; he, however, as opportunities offered, engraved seals, calico printers' rolls, bookbinders' dies for embossing morocco, dies for striking brass ornaments for military equipments, and also executed several medals. In 1836, in consequence of the contemplated change in the devices on the American coin, he was appointed die-sinker in the United States mint, which office he filled until his death, which event occurred July 23rd, 1844, he having attained the age of fifty-eight years and seven months.

“Of his labours as an artist and mechanic, the following are the principal results:

“THE MEDAL-RULING MACHINE. — This is a machine so arranged that while one point is tracing a line across the face of a medal, rising and falling according to the elevations and depressions over which it passes, another point draws on a flat surface, a profile of this line. If now the tracer be made to move successively in a series of

parallel and equidistant planes over the whole surface of the medal, there will be thus drawn a series of profiles corresponding to the sections of these planes with the surface, and these lines will together form a drawing or engraving of the medal itself.

“Such an instrument was invented and executed, in 1817, by Mr. Gobrecht. In this instrument the “tracing point” moved across the medal in parallel lines, perpendicular to the flat surface or table of the medal, and the profile lines were drawn on an etching-ground, laid on copper or steel by the “etching point”. The first engraving made was of a head of the Emperor Alexander I. of Russia, and the effect was very striking, and excited great attention. Mr. Gobrecht did not, however, present any other specimens ruled by his machine, as he became discouraged, in consequence of an apparently irremediable defect in his instrument; the ruled engraving exhibiting a distortion of the features, not indeed very perceptible in copies from medals in low relief, but from those in high relief quite offensive. He consequently abandoned his invention. But the machine, after being improved by others, and the distortion obviated, by a most ingenious device, founded on the mathematical principles of projection, has been used with eminent success, and has proved a valuable assistant to the fine arts.

“MEDALS. — Head of Charles Wilson Peale, one and one-quarter inches in diameter.

“Medal of New England Society for Promotion of Manufactures, etc., two and one-half inches in diameter. Obv. Head of Archimedes. Rev. Steamboat, cotton-gin, and nail-making machine, in three small ovals.

“Medal of Franklin Institute, two inches diameter. Head of Franklin. Of this head, John Neagle, in a letter to the engraver, speaks as follows: “I am delighted with it, and as a specimen of art, am proud to acknowledge it from the hands of a friend. I had an opportunity of giving it a severe test by comparing it in one hand, with the same head by the celebrated Dupré in the other, and it gives me great pleasure to say that, in my opinion, it surpasses the other very far in merit. Yours has more of the genuine character of our great philosopher and statesman. I could point out many great beauties over the other, and many more truths in yours, but I forbear till I have the pleasure of seeing you”.

“Head of Charles Carroll, of Carrollton, two inches diameter. Of this medal Mr. Carroll’s grandson writes as follows: “The impressions of the dies you sent me were very much admired by every one at a dinner given on the birthday of my grandfather, and pronounced excellent. R. Gilmore says the execution of it is superior to the one he had executed in Europe”.

“Medal Massachusetts Mechanics’ Charitable Association, one and

one-half inches diameter. Device : Female figure sitting and instructing a youth ; scattered around, screw, lever, wheel and axle, etc.

“Seal of Pennsylvania Hospital, steel, two inches in diameter. Device: The Good Samaritan. In the center, the wounded man seated on the ass, with his right arm over the Samaritan's shoulder and supported by him ; in front of the ass the innkeeper with his arms extended and holding the sick man's left arm. The face of the die is engraved to represent the front of the inn.

“Mr. Gobrecht executed in brass the dies for embossing the morocco covers for the Boston Token from 1831 to 1836, and a die of Trinity Church, Boston, for the cover of a Paragraph Bible. Also a large eagle with expanded wings for a Philadelphia Token, and a fanciful design first used by himself for a card, and afterwards, with the lettering taken out, for a book cover. Of the many seals in brass none is of general interest except a seal with the heads of Drs. Physick, Wistar and Rush, in profile, and a seal with an engraving of St. Andrew's Church upon it. Of Mr. Gobrecht's services in effecting the change of device on the coin, too high an estimate can hardly be made. When it is taken into consideration that, in the position of engraver under the Government, the judgment and experience of the artist is controlled and frequently overruled by suggestions almost amounting to commands ; that devices are contemplated appropriate for medals, but inappropriate for coins, and impracticable from the mechanical difficulties arising from the necessary rapidity of coining ; that the opinions of a large number of persons must be consulted, and the various tastes of the public satisfied, the mere fact that a new coinage has been received with general commendation, is ample proof of the patient industry and skilful genius of him who under all these restraints has presented a creditable specimen of his art. In the history of the coinage of this country, the period during which Mr. Gobrecht was engraver, will not readily be forgotten.

“In addition to his skill as engraver, Mr. Gobrecht was no less ingenious in other branches. Although no performer on any instrument he was a scientific musician, and constructed two musical instruments on the principle of the melodeon, but long before that instrument was thought of. He also devised a speaking doll, about the time Maelzel's puppets were exciting attention. A camera-lucida with steel mirrors, by which one part of the eye received, by reflection, the impression of the object, and another part the *direct* impression of the pencil and paper beneath, without the interposition of any foreign medium, was constructed by him, and is a neat and useful instrument.”

(*The Numismatist*, December 1911, pp. 417-18.)

**GODDARD, RALPH BARTLETT** (*Amer.*). Contemporary Sculptor, born in the U.S.A.; pupil of Denys Puech and J. Damp. At the Paris Salon of 1897 he exhibited six medals.

**GÖDECKE, PAUL HEINRICH** (*B.D.M.*, Vol. II, p. 286). The medal of Frederick Charles, Duke of Schleswig-Holstein-Plön, with *R. FIDES. ET. CONSTANTIA.* is signed on obv. P.H.G. (Lange, *op. cit.*, II, 72); — Marriage of Duke Adolf Friedrich of Schleswig-Holstein-Gottorp, King of Sweden, with Princess Luise Ulrike of Prussia, 1744, etc.

**GODEL** (*B.D.M.*, Vol. II, 1904, p. 285). 1819, Benjamin Franklin medal in the "Series Numismatica", Æ 41.

**GODET, HENRI** (*B.D.M.*, Vol. II, p. 285). This artist exhibited a cast Portrait-medallion of the late M. Collignon at the Salon of 1899. At the Salon of 1905, he had two original medals executed in commission for the city of Paris for presentation to citizen Henry Marsoulan; — 1906. La République proclame la Loi dite de Séparation, plaquette, etc.

**GODET & SOHN, J.** (*Germ.*). A firm of Jewellers at Berlin, who issued various Decorations, and also a medal on the Bicentenary of the Kingdom of Prussia, 1901. In 1905 they published a Marriage Medal of the Crown Prince, by Professor Geyer. By them are also: Silver Wedding of William II, 1906 (engraved by H. Weckwerth; signed: **J. GODET BERLIN**). — Prize medal of Ernst Günther, Duke of Schleswig-Holstein, undated; — 25<sup>th</sup> Anniversary of the Proclamation of the German Empire at Versailles, 1896 (engr. by Weckwerth), etc.

**GODOIN, PIERRE** (*French*), dit **BARBASTRE**. Mint-engraver at Poitiers, 1373-1375.

**GOFF, BERTHA L.** (*Brit.*). Contemporary Sculptor, born in London. At the Royal Academy of 1905 she exhibited a Portrait-medallion of two girls.

**GOLDE, R. P.** (*Amer.*). Architectural Modeller and Sculptor; executed a large cast medallion of Henry P. Kirby, Architect.

**GOLDLEIN, HANS** (*Germ.*). Mint-master at Salzburg, 1377.

**GOLDSEISEN** (*Germ.*). Mint-warden at Salzburg, circa 1557.

**GOLDSMITH, WILLIAM** (*Brit.*). Mint-master at Edinburgh, 1466.

**GOLDSTEIN** (*Germ.*). Mint-master (at Königstein?) 1576.

**GOLDTBERGER, SAMUEL** (*Austr.*). Assistant Mint-engraver at Kremnitz, under Christian Hermann Roth, 1660-1690.

**GOMES, ANTÃO** (*Portug.*). Die-engraver at the Mint of Porto, under King Manuel (1495-1521).

**GOMES, ANTONIO** (*Portug.*). Goldsmith and Moneyer; appointed on 12. June 1556 as caster of gold and silver at the Lisbon Mint.

**GONÇALVES, AFONSO** (*Portug.*). Goldsmith and Moneyer; appointed Master of the Mint at Lisbon, 13. July 1539.

**GONÇALVES, ANTONIO** (*Portug.*). Mint-master at Porto, 1536, and again, 1550.

**GONÇALVES, JOÃO** (*Portug.*). Moneyer at Lisbon, 1554.

**GONÇALVES, VASCO** (*Portug.*). Mint-engraver at Lisbon, under D. Afonso V. (1438-71).

**GONDRI, RENAUD DE** (*Belg.*). Mint-master at Malines, 3. November 1390 to 29. October 1392.

**GONZAGA** (*Portug.*). Signature of **LUIS GONZAGA PEREIRA**, Mint-engraver at Lisbon, *circ.* 1830, by whom is a Trial piece for a commemorative medal of Camoens, of that year. I have also seen by him a Portrait-medal of D. Pedro IV., dated 1833.

**GONZALES DE SEPÚLVEDA, PEDRO TEODORO** (*Span.*). Medallist and Mint-engraver in Madrid; officially appointed at the Mint in 1809, under Joseph Napoleon, in which office he was confirmed by Ferdinand VII in 1814. By him are Madrid Proclamation medals of Charles IV, 1789, and others.

**GONZALES, PAUL** (*French*). Contemporary Sculptor and Medallist, born in Marseilles; pupil of Carli. At the Paris Salon 1912 he exhibited a medal of Christ, in silver.

**GONZALES SEPULVEDA, MARIANO** (*Span.*). Born in Madrid in 1774; son of Pedro; Chief-engraver at the Madrid Mint; died in 1842. Worked under Droz in Paris, 1797, and on his return to Spain, was appointed Engraver to the Court; in 1809 Assistant-engraver to the Mint; in 1820, 1824 and 1830, Chief-engraver and Director of the Department of Engraving. By him are: Pattern piece after Droz with busts conjoined of the King and Queen, 1801; — Medal in honour of Prince de la Paz, 1804; — Industrial Prize medals of Ferdinand VII, 1827; — Joseph Napoleon, 1810; — Medal of Merit of Isabella II, 1841, etc. *Vide SEPULVEDA (B.D.M., Vol. V, p. 477).*

BIBLIOGRAPHY. — Antonio Vives, *Medallas de la Casa di Borbon*, 1916.

**GONZALES, VICTORINO** (*Span.*). Contemporary Sculptor and Medallist, born at Orense in 1855; pupil of Lozano at the Academy

of Fine Arts, and later of Tasset in Paris. Signs : **V. GONZALES** ; **VICTORINO G** ; **V. G.**, and **VICTORINO GONZALEZ**. His first work, issued in Paris, is the Medal to the Heroes of the Independence, Daoiz and Velarde, 1887. By him are also: Alfonso XII. and Maria Cristina, 1879 ; — Christening of the Infanta Mercedes, 1880 ; — L. Ferdinand of Bavaria and Infanta M. Paz de Borbon, 1883 ; — Birth of Prince Ferdinand of Bavaria, 1884 ; — Memorial medal of Alfonso XII., 1885 ; — Inauguration of the Bridge of Las Tenerias, 1887 ; — Inauguration of the Building for the faculty of Medicine and Science, 1887 ; — Industrial Exhibition of Saragossa, 1901 ; — Marriage of Alfonso XIII., 1906, etc.

BIBLIOGRAPHY. — Ant. Vives, *Medallas de la Casa de Borbon*, 1916.

**G.O.O.** (*Span.*). Initials on a medal commemorating the Fourth Centenary of the Discovery of America, 1892 (Vives, n° 560).

**GOODHUE, BERTRAND G.** (*Amer.*). Designer of a medal commemorating the laying of the corner stone of Saint Bartholomew Church, New York, May 1st, 1917.

**GOOSSENS, MATTHIJS** (*Dutch*). Mint-master at Deventer, 1598-1617.

**GOOR, J. VAN** (*B.D.M.*, Vol. VI, p. 199). Contemporary Sculptor and Medallist, in the service of the firm of Begeer of Utrecht. Among his most recent works are : 25th Anniversary of the Rowing and Sailing Club "Hollandia" at Oudshoorn, 1882-1907 ; — National Regattas at Amsterdam, 1908 ; — Silver Wedding of L. J. van Gelder and L. A. Endtz of Soestdijk, 1908 ; — 70<sup>th</sup> Birthday of Dr Abraham Kuyper, 29. October 1908 ; — 70<sup>th</sup> Birthday of J. F. A. Lindsen of Utrecht, 28. August 1908, etc.

**GORCZKOWSKI, GENERAL** (*Austr.*). Issued obsidional money at Mantua in 1848, i. e. 3947 1 Florin pieces, 7799 20 Kreutzer, and 631 3 Kreuzer, which bear the initials **G. M.** (*Gorczkowski-Mantua*) under the head of Emperor.

BIBLIOGRAPHY. — *Gorczkowski's Münze in Mantua im Jahre 1848*, Mittheilungen des Clubs der Münz- und Medaillenfreunde in Wien, 1901, p. 24.

**GORDILLO, F.** (*B.D.M.*, Vol. II, p. 294). By this Engraver are further : Seminario of Antequera (Mexico) swears fidelity to Ferdinand VII, 1809 ; — Antonio, bishop of Antequera, elected Archbishop of Mexico, 1814 ; — Proclamation medal of Charles IV, at Seville, 1789 ; — Proclamation of Ferdinand VII, 1809, by the Tridentine College of Guadalajara ; — Others of Mexico, 1809 (several) ; Parras (2) ; Real de Angangueo ; San Francisco de Ixtlahuaca ; San Miguel el Grande ; Valladolid de Michoacan ; Veracruz ;

Zacatecas ; College of Santa Cruz de Antequera, etc. ; — Battle of Monte de la Seis Cruces, 1810 ; — Restoration of Ferdinand VII., 1814 ; — Mexican Prize Medals, 1818 ; — Badges of fealty to Ferdinand VII, undated, etc.

In 1774 Gordillo was appointed Assistant-engraver to the Mint at Seville, and in 1789 was transferred to Madrid. In 1801 he was elected Chief-engraver to the Mexico Mint.

**GORDON, JOSEPH FRANÇOIS** (*Belg.*). Mint-master at Bruges, 3. February 1745 to 26. June of same year.

**GORHAM COMPANY, THE** (*Amer.*). A firm of Medallists and Die-engravers of New York and Providence, R.I. Their medallic productions in 1913 included : Lincoln Award Medal for Oratory, Amherst College ; — Commodore Oliver H. Perry, the Centennial of his Victory on Lake Erie, 1913 ; — Inauguration of President Woodrow Wilson ; — Rhode Island School of Design, Award Medal for Silversmithing ; — National Cash Register Company, General Award Medal ; — Beddington Medal for Horticulture ; — American Fox-Hound Club, etc.

**GORI, LUIGI** (*B.D.M.*, Vol. II, p. 295). By this Medallist are also : Guido Monaco, of Arezzo, 1882 ; — Dante ; 50 mill. (**PROF. G. DUPRÉ DIR. L. GORI INC.**). He was Mint-engraver at Florence under the last Tuscan ruler, Leopold II (on whose coinage of 1859 the signature **L. GORI** occurs). He also cut dies for the Revolutionary coins of 1859-1861 ; and by him is a commemorative medal and badge of the Tuscan Assembly of Representatives, 1859.

**GÖRLING, E.** (*Germ.*). Contemporary Sculptor and Medallist. His signature occurs on a medal commemorating Kaiser William II's Reichstag Speech on 4. August 1914.

**GOSCHEN, GEORGE JOACHIM** (*Brit.*). Chancellor of the Exchequer and ex officio Master of the Royal Mint, London, 1887-1892. He was created Viscount Goschen in 1900. Born August 10th, 1831. Died February 7th, 1907.

**GOSEN, Prof. THEODOR VON** (*Germ.*). Contemporary Sculptor and Medallist, residing in Breslau. He is the author of a large medal commemorating the Breslau University Jubilee, 1911.

**GOSILT, COLONEL** (*Brit.*). Treasurer of the Province of British Columbia, 1862, established a Mint at New Westminster, where only Patterns of a 20 and a 10 Dollar piece, engraved by Küner, were issued. *Vide KÜNER.*

**GOSSE, PIERRE** (*French*). Mint-master at Tours, 1411. He issued an Ecu d'or in that year, with a pellet between **X** and **P** of the first



**XPC** and between **R** and **V** of **FRANCORVM** (Coll<sup>n</sup> de Castellane, n° 265).

**GÖSSER, W.** (*Austr.*). Contemporary Medallist of Vienna, by whom is a realistic plaquette of 1909 : Wien "Zum Ende".

**GOSSET, ISAAC** (Vol. II, p. 299). To this artist is attributed the fine Wax medal on of Queen Charlotte, reproduced here.



Queen Charlotte, probably by Isaac Gosset.

In the Catalogue of the Society of Artists, Isaac Gosset is styled a Wax Modeller, and the following works are described as having been exhibited by him : 1760. Two portraits, in wax ; — 1761. A model, in wax, of George III ; — 1765. Portrait of a nobleman ; in wax ; — 1766. Lord Camden ; a model in wax ; — 1767. Portrait of a gentleman ; a model in wax ; — 1768. Portrait of a gentle-

man; in wax, a model; — His Grace the Duke of Newcastle; a model in wax; — Sir Jeffery Amherst; a model in wax; — 1769, 1770, 1771, 1772 and 1773, Models of Ladies and Gentlemen, in wax; — 1774. A model of His Majesty; in wax; — 1775. A model of the late Lord Chesterfield; — 1776. Model of a Gentleman; in wax; — 1777. Two heads; in wax (Director F.S.A.); — 1778. Portrait of a Prelate; in wax. And at the Free Society exhibition 1761 he had a model in wax of George III.

**GOT** (*Germ.*). Monetarius at Ratisbon, *circa* 930.

**GOTO** (*Jap.*). A family of this name, and still in existence, has supplied numerous Mint-masters to Japan.

**GOTO, H.** (*Jap.*). Chief-engraver at the Mint of Osaka, from March 1875 to August 1892.

**GÖTTEN (GÖTTE, GOTHE, GOTTING), CHRISTIAN** (*Germ.*) Mint-master at Stolberg 1566-87, Eisleben, 1577-82, and Ellrich, 1578-79.

**GÖTTEN, HANS** (*Germ.*). Mint-master at Eisleben 1582.

**GOTTOFREDO** (*Ital.*). Mint-master at Cornavin, 1468.

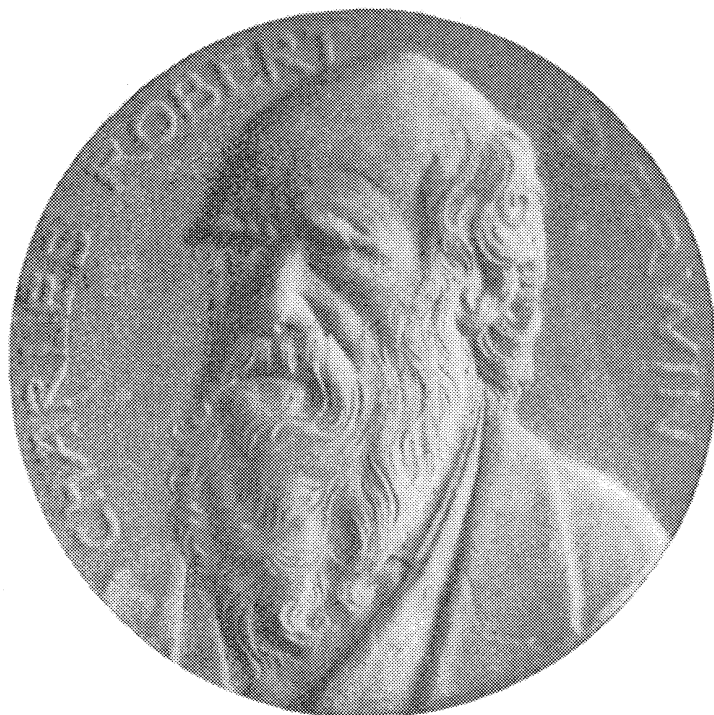
**GOTTUZZO & CO** (*Amer.*). Contemporary Die-engravers of Buenos-Aires. I have come across their signature on silver and bronze medals commemorating the Completion of the Andes Railway, May 1912. A medal of D. Antonio Canovas is signed **GOTTUZZO Y COSTA**, 1897.

**GÖTZ**, Preumaister (*Germ.*). Mint-contractor at Ratisbon, *circa* 1392-1395.

**GÖTZ, JOHANNES** (Vol. II, p. 286). This Sculptor residing at Berlin exhibited a Portrait plaque at the Berlin Kunst-Ausstellung, 1907.

**GÖTZ, KARL** (*B.D.M.*, Vol. II, p. 286). Medal-engraver and caster, of Munich. Among his pre-war productions I have noted the following : Memorial medal of Count Helmuth von Moltke, 1890 (2 var.); — Darwin centenary, 1907 (*illustrated*); — The Iron Chancellor, Prince Bismarck; — Wilhelm Bush, painter and poet, 1907; — Ernst von Vossart, Court-actor, Munich, 1905; — Hofrat Friedrich Hessing, orthopaedist, of Bad-Kissingen, 1908; — Prince Elector Charles Theodore of Bavaria, 1909; — Emperor Louis of Bavaria, commemoration, 1905; — Marriage Medals; — Haydn centenary, 1909; — The Porcelain Manufactory at Frankenthal, 1905; — 28<sup>th</sup> Anniversary of the Reign of William II.,

1913 (*illustrated*); — Passion Play at Oberammergau, 1910; — Halley's Comet, 1910; — Dr Ehrlich, Portrait-medallion, uniface; 135 × 180 mill.; — The same, but as a medal, with *R.* Aesculapius; — Medals and Plaquettes commemorating the 90<sup>th</sup> Birthday of Prince Regent Luitpold of Bavaria 1911; — 40<sup>th</sup> Anniversary of the Peace of Frankfort, 1911; — Visit of Count Zeppelin to Vienna, 1913; — Major August von Parseval, 1909; — Birthday Medals of Johanna, 1910, and Bertrand von Wien, 1912; — Landing of Zeppelin XVI at Lunéville, 1913 (*illustrated*), etc.



Charles Robert Darwin.

Götz has gained notoriety by his satirical medals issued during the war. He is, says Mr. Hill, one of the more competent craftsmen among German war medallists, as is shown by his modelling in the medals of the Crown Prince, or by his design for the reverse of the medal of Mackensen. He has two styles. One of them, exemplified in the pieces just mentioned, is intended to appeal to those who are familiar with the works of the Renaissance. His medal of Admiral von Tirpitz, whether consciously or not, is artistically a lineal descendant of Joachim Deschler's medal of Hieronymus Baumgartner, a Nuremberg churchwarden of the sixteenth century—which is itself one of the richest instances of unconscious humour in the whole world of art. Götz's other style is exemplified in the *Lusitania* medal; it corresponds to the satirical print, and makes no



25<sup>th</sup> Anniversary of Reign of William II., 1913.

attempt at composition, but simply crowds into the space available all the details that it is thought will amuse the populace.

On the obverse the *Lusitania*, loaded with munitions and aeroplanes, and furnished with a ram like a battleship, sinking in the Atlantic. Above are the words ; “No Contraband!” and below : “The liner *Lusitania* sunk by a German submarine, 5th. May, 1915.”



Landing of a Zeppelin at Lunéville, 1913.

On the reverse, Death at the office of the Cunard Line selling tickets to a crowd of passengers ; one of them is holding a newspaper with the words : “Submarine Danger!” but they refuse to listen to the warning of a German in a top hat. Above are the words : “Business first.”

Götz’s medal of the Crown Prince, Mr. Hill criticises in the following terms :

“The portrait of the Crown Prince on a large medal by Götz is said to be a good likeness; but, if that is so, the caricaturist’s occupation is surely gone. The Italian medallists of the Renaissance, whom some of the German school have studied with considerable care, were ruthless in their exposure of the vicious qualities of some of their sitters; but they never failed to render at the same time that touch of distinction, of nobility, which is characteristic of the gentlemen of the Italian Renaissance. But we must doubtless make allowance for the difference of race. This medal of the Crown Prince has on its reverse a figure of the young hero Siegfried attacking with his broadsword the four-headed dragon which symbolises the Triple Entente united with Belgium. Nothing but a failure of the authorities to see the significance of the contrast between the relentless portrait on the obverse and the Wagnerian hero on the reverse can account for the omission to prosecute the artist for *lèse-majesté*; the more so as the dragon, in spite of the hero’s theatrical efforts, is still intact in all her features.”

To these medals we must add among Götz’ most noteworthy productions : Mobilisation of the German army, August 1914; Æ 84 mill.; — Alliance of Austria and Germany, 1914; Æ 83 mill.; — Rupprecht, Crown Prince of Bavaria, 1915; — Leopold of Bavaria, Conqueror of Warsaw; 82 mill.; — Field Marshal von Hindenburg; Annihilation of the Russian Narew army; 28-31. August 1914; Æ 67 mill.; — Christmas in the field, 1915; — Vice Admiral Count von Spee, 1914; Æ 65 × 47 mill.; — Three Counts Spee 8. December 1914; 102 mill.; Æ 45 mill.; — Grand Admiral Alfred von Tirpitz (GOTT STRAFE ENGLAND. 18. Feb. 1915); Æ 80 mill.; — Christmas in the field, 1914; Æ 23 mill.; and also, dated 1915 (with busts of William II, Francis Joseph, the German Crown Prince, Rupprecht Crown Prince of Bavaria, Prince Leopold of Bavaria, Hindenburg, Mackensen; — The Allied Powers, satirising the “Crafty Spite” of the Entente; American Neutrality, 1914-1915 (with bust of President Wilson); on America’s manufacture of munitions for the Entente Æ 56 mill.; — Treaty of September 1914 between Russia, France and England; satirical; Æ 57 mill.; — Alliance of England, France, Russia, Japan, etc.; 91 × 60 mill.; — Satirical medal on Italy and Russia, 1915; Æ 56 mill.; — Satirical medal on France, Belgium, England, Russia, Japan, Serbia and Italy; Æ 81 mill.; — The Wooing of the Balkan Kings; satirical; Æ 56 mill.; — The Lunatics in Gallipoli, 1915; Æ 56 mill.; — Satirical Medal on France, England, Russia and Italy; 1914 (the “Campaign of Lies” conducted by the “Cabal of Incendiaries”, our Foreign Minister); oval medal, cast Æ; 91 × 60 mill.; — Declaration of War of Italy against Austria-Hungary, 23. May 1915; Æ 70 mill.;





The German Crown Prince.

— Satirical medal on Italy's Withdrawal from the Triple Alliance; 58 mill.; — Satirical medal on England and Italy, 1915-1916; 58 mill.; — King Nicholas of Montenegro, satirical medal, 1916; 58 mill.; — Satirical medal on the Defeat of Montenegro, 1914-1916; 84 mill. (King Nitika's three daughters as the Parcae); — Field Marshal von Mackensen, 1915; — Abuse of Neutral Flags; 66 mill.; — Satirical medal on France (ALLEN RESPEKT! VOR DER "GRANDE NATION"); — Satirical medal on Japan; — Landing of Indian and African troops at Marseilles, 1914; — Satirical medal on England and Japan, 1914; — Italy's Declaration of War on Austria-Hungary, 1915; — Francis Joseph I.'s war declaration, 28. July 1914; — Battle of Lorraine; Victory near Dieuze, 1914; 66 mill.; — General Cadorna (Sisyphos am Isonzo), 1915-16; — Execution of Sir Roger Casement; 58 mill.; — The King Stephen and Zeppelin L. 19; 57 mill.; — Return of the auxiliary cruiser "Möwe", and Capture of the "Appam"; 56 mill.; — The German reply to America; — American Protest to England against the searching of the mails on board of American liners; — The Landing at Salonica, 1916; — The Russian ambassador V. Hartwig receiving the Servian assassins, 1914; Æ 56 mill.; — Red Cross War Dogs; 106 mill.; — Born during the war; 58 mill.; — General von Koevess; Capitulation of Montenegro, and Storming of Mount Lovcen, 1916; Æ 66 mill.; — Pope Benedict XV, 1914; — Grand Duke Nicholas, 1915; — The Baralong Murder, 1915; — Satirical medal on Roumania, 1916; 58 mill.; — German U Boats in America, 1916; — British Intrigues in Sweden, 1916; — Refusal of the German Peace Overtures, 1916; Æ 58 mill.; — President Wilson's successes, 1917; — The intensified Submarine War, 1917; — Abdication of Czar Nicholas II., 1917; — The Skagerrack Naval Battle and Submarine War, 1916; — Kitchener's Dream, 1914-15; — Christmas 1916 in the field, etc.; — Capt. Boelcke, † 28 Oct. 1916; — Hofrat Dr Carl Uhl, Landshut, 1916; — Abuse of the U.S.A. flag, 1915; iron, 50 mill.; — Satirical medal on England in connection with the Lusitania medal (DIE LVSITANIA. MÜNZE—GIBT. LORD. BALFOUR—STOFF. Z. REDEN. 9. XI. 1916); 57 mill.; — The Baralong Murder, 1915; iron, 57 mill.; — German U Boats in America, 7 Oct. 1916; iron, 57 mill.; — President Wilson's invitation to Neutral States, 1917; iron, 57 mill.; — Soliciting Pope Benedict XV's support, 1914; iron, 57 mill.; — Satirical medal on America's peace terms, 3. Febr. 1917; iron, 56 mill.; — Peace offers of the Central Powers, 12. Dec. 1916; — The Russian Revolution and Abdication of Nicholas II; Satirical medal against England, 1917; iron, 56 mill.; — How long yet?; iron, 86 mill.; — Rumania's Treason, 27. Aug. 1916; iron, 57 mill.; — Francis



Grand Admiral von Tirpitz.



Joseph I, Memorial medal, 1916; Æ 80 mill.; — Christmas 1917 in the field; — Fourth Centenary celebration of Luther and the Reformation, 1917; iron, 85 mill.; — New year's medal 1918; iron 58 mill.; — Peace Offers of the Reichstag, 19. July 1917; iron, 58 mill.; — Lord Northcliffe; satirical medal, 1914; iron, 58 mill.; — Peace Offers of Pope Benedict XV, 15 Aug. 1917; iron, 57 mill.; — Europe's suicide, 1917; iron, 86 mill.; — Flanders, 1917; iron, 58 mill.; — Verdun, 1917; iron, 58 mill.; — Capture of Riga, 1917; iron, 18 mill., etc.

**GÖTZE, M.** (*Germ.*). Contemporary Medallist, and author of numerous medals commemorating events of the European War, 1914-1918, including the following: Capture of Belgrade by Von Mackensen, 1915; — Verdun; iron, 106 mill.; — The Horrors of the Somme; iron, 106 mill.; — Satirical medal on Sir Edward Grey; iron, 69 mill.; — Fighting the Usurer; iron, 75 mill.; — Satirical medal on the Entente's early anticipations; iron, 93 mill.; — Sir Grey (*sic*) unmasked; iron, 69 mill.; — The Russian Steam Roller; iron, 93 mill.; — Blood suckers in the World War; iron, 75 mill.; — The camouflaged Horseman; iron, 76 mill., etc.

**GÖTZE, WILHELM** (*Germ.*). Contemporary Sculptor and Medallist of Munich. At the Berlin Kunst-Austellung, 1907, he exhibited two Portrait-medallions of H.R.H. the Grand Duchess of Hesse, and H.R.I. the Grand Duke of Hesse.

**GÖTZINGER, JOHANN SAMUEL** (*B.D.M.*, Vol. II, 287). Appointed Mint-engraver at Ansbach, 1752; died in 1791. By him are also: Medal on the Restoration of the Order of the Red Eagle, 1785; — Schwabach Conventions Thaler and Gulden, 1760; — Thaler on the Peace of Teschen, 1799, etc.

**GOUBAULT, ANTOINE** (*Belg.*). Goldsmith and Engraver of Mons, *circa* 1573.

**GOULAS, NOBLE CHARLES** (*French*). Mint-master at Gex, 1583.

**GOULAS, NOBLE HENRI** (*French*). Mint-master at Cornavin (Geneva), 1528.

**GOULET, GEORGES EUGÈNE** (*French*). Contemporary Sculptor and Medallist, born at Neuilly-sur-Marne (Seine-et-Oise); pupil of Schaller-Esparron and Chevilley. At the Paris Salon 1913 he exhibited a selection of medals and plaquettes, and in 1914 three plaquettes: Mon père; — and République, etc.

**GOULLEZ, M<sup>lle</sup> MARGUERITE** (*French*). Contemporary Sculptor and

Medallist, by whom is a Plaque on the Completion of the "Nouvel Hôpital de la Pitié", Paris, 1911.

**GOUTORBE, LOUIS AUGUSTE** (*French*). Contemporary Gem-engraver, born at Colombes (Seine); pupil of Gaulard. At the Salon of 1892 he exhibited a Portrait-cameo of M<sup>me</sup> de Lamballe; — 1893. Joséphine Bonaparte, cameo; — 1895. Bacchus, cameo in chalcedonyx, etc.

**GOUY, GUILLAUME** (*French*). Mint-engraver at Rouen, *circ.* 1566-1567.

**GOVERS** (or **GOVERTS**), **ABRAHAM** (*Dutch*). Goldsmith of Middelburgh, a member of the guild in 1655; from 1672 to 1675 he was Mint-engraver there.

**GOYART, HANS** (*Germ.*). Goldsmith and Seal-engraver at Frankenthal, 1593.

**GRAAFT, GOTTFRIED** (*B.D.M.*, Vol. II, p. 307). Enjoyed considerable reputation as a Gem-engraver at Rome about 1760.

**GRABMANN, HANS** (*Germ.*). Mint-master at Landshut, 1445.

**GRAF, BERTHOLD** (*Germ.*). Mint-engraver at Kempten and Augsburg, 1565.

**GRAF** (or **GRAFF**), **URS** (*B.D.M.*, Vol. II, p. 307). Cf. E. Major, *Urs Graf, Ein Beitrag zur Gesch. d. Goldschmiedekunst im 16. Jahrh.*, Strassburg, 1907, where an account is given of the artist's work in plate and medallic art. With regard to his wood carvings, see H. Kogler, *Beiträge zum Holzschnittwerk des Urs graf*, Anz. X.-K. 1907. Die-engraver, Goldsmith and Painter on glass, born at Soleure in 1485, died at Basle in 1529; working at Strassburg in 1503; 1507-1508 in the employ of the Zurich goldsmith, Lienhard Trüblin; 1509 again at Basle, and in 1510 at Strassburg. In 1511 he entered Roman service, and enlisted in 1515 for the Campaign of Milan. In 1512 he acquired the freedom of the city of Basle for 4 gulden, disappeared in 1518 to return in 1519; spent most of the year 1523 in prison and obtained his release in 1523 on the request of the Confederates present at the Shooting Festival.

In commission for the City Council he cut the dies for the coinage from about 1516 to 1532, in which case must be ascribed to him the Dicken of 1520 and 1521 (struck also in half, double and quadruple thickness and value) with the crowned Madonna (*Ewig*, 125, 323-325), which Dr J. Cahn (*Rappenmünzbund*, p. 128), is inclined to give to Jörg Schweizer. Cf. M. A. Ruegg-Karlen, *Basler*

*Münzmeister, Stempelschneider und Medailleure*, Rev. suisse num., 1915.

**GRÄSSLIN, STEPHAN** (*Germ.*). Mint-master at Augsburg, *circa* 1457-1472.

**GRAHAM**, Surgeon Major H. W. (*Brit.*). Officiating Mint-master at Bombay, under Col. J. H. White, in the eighties of last century.

**GRAHAM, THOMAS** (*B.D.M.*, Vol. II, 1904, p. 308). Master of the Royal Mint, London, April, 1855, to September, 1869. Born in Glasgow, December 21st, 1805. Died September 16th, 1869.

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**GRAHAM, WILLIAM** (*Brit.*). Sculptor, who exhibited at the Royal Academy between 1845 and 1872. By him is a Portrait-medallion of M. Webster (1860) and a design for a medal of George Peabody.

**GRAMANN, FRIEDRICH** (*Germ.*). Mint-master at Neustadt a. Aisch, 1438-1439.

**GRAMMAYE** (or **GRAMMEY**), **THOMAS** (*Belg.*). Mint-master at Antwerp, in conjunction with Pierre Cobbe, 26. January 1503 to 20. January 1506; alone, 5. June 1507 to 17. July 1510 and again, 7. February 1520 to 23. July 1524.

**GRAND, PIERRE** (*French*). Mint-master at La Rochelle, 1554-9: boar's head.

**GRAND, NICOLAS** (*French*). Assayer-general and Coin-engraver to the Dukes of Savoy, 1584.

**GRANDIGNEAUX, GEORGES** (*French*). Contemporary Sculptor, born at Versailles; pupil of Ch. Valton. At the Salon of 1905 he exhibited Portrait-plaquettes of M<sup>e</sup> Albert Vaunois, and Anne, and René Boyeldieu d'Auvigny.

**GRANGE, JEAN** (*French*). Mint-engraver at Montélimar, *circ.* 1547-1548.

**GRANDE, R.** (*B.D.M.*, Vol. II, p. 309). The signature **J M C**, possibly *J. M. Grande*, occurs on a medal struck at Buenos-Aires in 1903, commemorating the settlement of Argentino-Chilian frontier disputes under the arbitration of H. M. King Edward VII., and dedicated to the Chilian plenipotentiaries. A specimen exists in H. M.'s collection at Buckingham Palace. By him is also a medal commemorating the construction of the "Casa de España" at BuenosAyres, 1889. By this Medallist are further: 28<sup>th</sup> Anniversary

of the Inauguration of the Western Railways of Argentina, 1882 ; — The Andin Railway, 1885 (3var.) ; — The Central Railway Entro-Rios, 1885 ; — Railway from La Plata to Magdalena, 1887 ; — The Tranque Lanquen Railway, 1890, etc.

**GRANDHOMME, PAUL** (*B.D.M.*, Vol. II, p. 313). Contemporary Sculptor and Medallist ; pupil of Chaplain. At the Salon of 1906 he exhibited some medals, amongst which : *Sursum corda* ; — *M<sup>me</sup> G\*\*\** ; — 1907. M. Grandhomme ; — Two medals in modelled enamel ; — 1909. Commemorative Plaque of the Centenary of the firm of Pleyel ; — 1912. Twelve medals and plaquettes in bronze : *Préparation militaire* (belonging to the War Office) ; — *La Musique* ; — *République française* (edited by V. Augier) ; — 1914. Tennis ; — *Pour nos sœurs*, etc.

**GRANDJEAN-PERRENOUD, HENRI** (*Swiss*). Contemporary Engraver, born on 28. April 1821 at Le Locle in the Neuchâtel Jura, died at Oakland, State of California, U.S.A., on 28. August 1887. His father was a native of La Sagne and Les Ponts. After frequenting the schools of Neuchâtel, where his parents had transferred their domicile, he served his apprenticeship as Engraver with the firm of E. Humbert and Rey in La Chaux-de-Fonds, and left on 16. November 1839 with an excellent certificate. For some years he worked for the Brothers Klentschi in La Chaux-de-Fonds, and later started on his own account as an Engraver and Chaser, his workshop rapidly acquiring recognition.

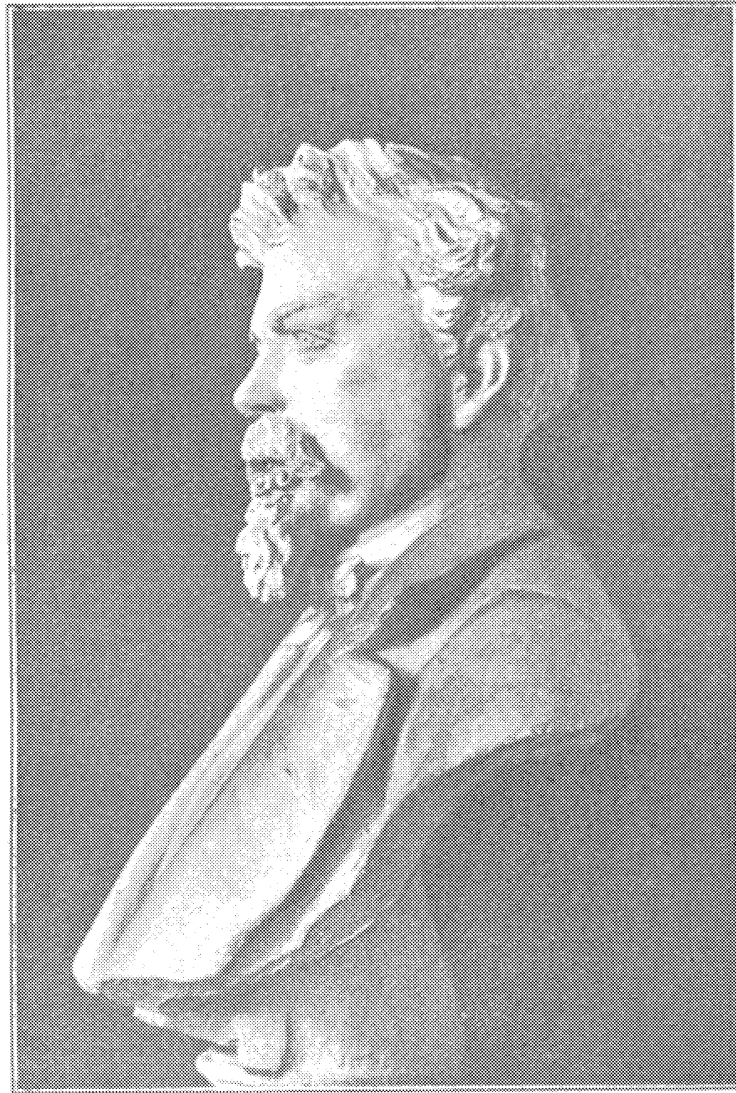
He married in 1844 Reine-Mélina Perrenoud of Le Locle, by whom he had ten children, all born in La Chaux-de-Fonds, four daughters and six sons. His wife died on 31. December 1896 at Brugg in Aargau ; one daughter and three sons are still living, two of whom made brilliant careers in the United States of North America.

The participation of Henri Grandjean-Perrenoud in universal and international exhibitions made his name famous ; he obtained a Bronze medal in London, 1851, New York, 1853, Paris, 1855, a Silver medal in Paris, 1867. His reproduction, on a Plaque in gold, of Leopold Robert's "*les Moissonneurs*", for the London Exhibition, 1851, is a master-piece.

In 1864 he became one of the principal founders and the first president of the "*Société des Amis des Arts*" of La Chaux-de-Fonds, which preserves of him a very fine bust, life-like, signed Custor, 1872. It is the work of Custor fils, who made it at Neuchâtel ; the family has recently presented it to the above named Society.

A Neuchâtel patriot of 1848 and 1856, member of the local authorities of La Chaux-de-Fonds, Municipal Council 1855, and General

Council 1868-1875, he has left the reputation of a good citizen. In 1877 he left for Geneva, and in 1882 for San Francisco, with his daughter Pauline (the late wife of Mr. Hermann Hofer, a partner of the firm of Hofer & Co. of Zurich). His wife and several of his children joined him there not long after.



The *National Suisse* of La Chaux-de-Fonds devoted to his memory on 28. September 1887 an eulogistic obituary notice.

Henry Grandjean-Perrenoud was very clever as a Decorator. A fine Plaque by him represents a Forest scene at hunting time. Numa Droz, who twice filled the high office of President of the Swiss Confederation, was first apprenticed to him as an engraver.

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**GRANGER, GENEVIÈVE** (*B.D.M.*, Vol. II, p. 310). Exhibited at the Salon of the Société des Artistes Français for sixteen consecutive years. Gold medal of this Salon in 1901. Member of the Salon d'Automne, where she has exhibited since its foundation. Has exhibited at the University Exposition of 1900 and at the Expositions of Basel, Stuttgart, Strassburg, St. Louis, etc. Is represented in the Luxembourg Museum and in the Musée des Médailles du Petit Palais, Paris.

Principal works : portrait of the tragedian de Max ; of Senator Sexzot (Périgueux Museum) ; of M<sup>me</sup> Jeanne Marni ; of M<sup>me</sup> Roger Miclos ; of the Emperor of Germany, etc. ; “La poésie”, plaquette of the Mint of Paris ; “Le Goûter”, plaquette of the Société des Amis de la Médaille Française.

She exhibited the following works at the New York International Medallist Museum, March 1910 : — Portrait de M. et M<sup>me</sup> Durant-Snedén ; — Portrait de M<sup>me</sup> Durant-Snedén ; — Portrait ; Adolph Klein als Staatsanwalt ; — Alexander ; — Gardeuse de moutons ; — La paix ; — Océan ; — Profil de jeune femme ; — Enfant buvant ; — Tête de vieux pêcheur hollandais ; — Le bol de lait ; — Le vent ; — La poésie ; — Le goûter (Appartiennent à la Société des Amis de la Médaille Française).

At the Paris Salon and Royal Academy London this clever Medallist has exhibited from time to time series of Medals and Plaquettes : 1898. Marthe R. de M<sup>\*\*\*</sup> ; — M<sup>me</sup> X<sup>\*\*\*</sup> ; — 1899. Sainte Geneviève ; — Vicomtesse de M<sup>\*\*\*</sup> ; — M<sup>lle</sup> R. de X<sup>\*\*\*</sup> ; — M<sup>lle</sup> Geneviève Granger ; — 1904. Portrait of William II., German Emperor ; — 1905. M<sup>me</sup> J. Marni ; — M. de Max ; — M. et M<sup>me</sup> Sneden ; — Miss Dolly ; — Phil. Morris ; — 1906. Dr Peyrot ; — Auguste F. Gorguet, painter ; — Poésie antique ; — 1907. Adèle Clément ; — Portrait au miroir ; — Médaille de la Société des “Amis” ; — Le Sommeil ; — La Danse ; — Portrait of William II. ; — 1907. Portrait of William II., intended for the Imperial Lyceum of Kurzel-Urville (Lorraine) ; — 1908. M<sup>me</sup> Jeanne Marni ; — Adolphe Klein, Austrian tragedian ; — Le Goûter (commissioned by the Société des Amis de la Médaille) ; — Portrait-plaquette ; — Les “Unes internationales” ; — Poésie antique ; — 1909. M<sup>me</sup> Roger Miclos ; — La Musique ; — Paul et Jacqueline de Nussac, etc. ; — 1910. M<sup>me</sup> Léon Cahen ; — M. Gustave Kahn ; — Vieux pêcheurs de Volendam ; — Groupes d'enfants ; — 1911 and 1912. Various portrait-medals and Plaquettes ; — 1913. Jeune fille à la harpe ; plaquette in plaster ; — Medals and Plaquettes in bronze ; — 1914. Portrait-plaquette of Dr Louis Moinson ; — Portrait of M<sup>me</sup> Annie de Pène ; — Portrait of M<sup>me</sup> Ida Rubinstein, in the role of Salomê, and others ; — Musique, plaquette,  $\text{Æ } 43 \times 66$  mill., etc. ; — 1920. Prof. Gabriel Petit ; — Jane

Montmartin; — Jean Corabœuf; — Ida Rubinstein; — Dr Moinson, etc.

**GRANT, MARY R.** (*Brit.*). Exhibited at the Royal Academy 1903 a Portrait-medallion in bronze of Margaret F. Anderson.

**GRASES Y ROSELLO, JOSÉ** (*Span.*). Line-engraver, Sculptor, etc.; died in 1839. Was a native of Minorca. By him is a Proclamation medal of Charles IV, at Mahon, 1789.

**GRASS, SIGMUND** (*Germ.*). Mint-engraver at Günzburg, 1770.

**GRASSE** (*French*). This Gem-engraver's signature **ΓPACCH** occurs on a gem of the eighteenth century, representing a Roman head, uncovered.

**GRATH, ANTON** (*Austr.*). Court Sculptor at Vienna, by whom is a Plaquette with head of Minerva, reproduced in *Blätter für Münzfreunde*, 1909, p. 4246, and a St. George Medal (*Studio* XLII, 241).

He is one of a number of young sculptors, natives of Carinthia, who were initiated in their art at the Imperial Fachschule in Villach. From there he came to Vienna, where he continued his studies at the Imperial Academy. Though yet at the beginning of his career, he shows undoubted talent, especially in the modelling of plaquettes, medallions, and other small works (*Studio*, XLII, 241).

By him are also : Memorial medal of Dr Lueger, late burgo-master of Vienna; — Medal of the Adria Exhibition in Vienna; — Patronage of Arts and Sciences by the German Emperor William II., 1913; — 1909. Ernst Heinrich Haeckel; Æ 33 mill.; — Launching of the First Austro-Hungarian Dreadnought "Virus Unitis", 24. June 1911; — Francis Joseph I and William II, 1915; iron, 60 mill., etc.

**GRAVAL, CLAUDE** (*French*). Seal-engraver in Bearn, 1604-1606. In 1604 he executed the Seal for the Criminal Court of Pau.

**GRAVES, ALGERNON.** Author of "The British Institution. 1806-1867. A complete Dictionary of Contributors and their Work from the foundation of the Institution. London, 1908".

**GRAY, JAMES** (*Brit.*). Mint-engraver at Edinburgh, 1571-1583.

**GRAY, ROBERT** (*Brit.*). Mint-master at Edinburgh, 1434-1450.

**GREBBER, ADRIAAN DE** (*Dutch.*). This Goldsmith's and Die-sinker's signature (**ADG** mon.) occurs on a Golden Wedding Medal of Paulus van Beresteyn and Volkertje Claesdochter, 1624; also on Portrait-medals of himself and his brother Nicholas (3 var.).

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**GREBEN, JOBST** (*Germ.*). Mint-master at Pegnitz (Brandenburg), 1622.

**GREBER, HENRI LÉON** (*French*). Contemporary Sculptor, born at Beauvais; pupil of Frémiet and Mercié. At the Salon of 1907 he exhibited a medal, *La Mine*, representing miners at work in a coal-mine on obv. and on rev. an explosion from fire damp.

**GRECO, IL** Surname of **ALESSANDRO CESATI** *q. v.*

**GREEF, P. DE** (*Belg.*). Contemporary engraver of Brussels; author of a medal of the Confraternity of St. Bonifacius, at Ixelles.

**GREENDUCK CO, CHICAGO, THE** (*Amer.*). The name of this firm occurs on a medal of the Hope Rubber Co. Providence, R.I.

**GREENE, CHARLES** (*Brit.*). Assistant-engraver at the Royal Mint, London, appointed in 1620 in succession to John Dycher. On the death of William Holle, Edward and John Gilbert were jointly elected to fill the vacancy. In the early part of Charles I's reign, John Gilbert and Edward Greene held the joint office of Chief-engravers, with Charles Greene as their assistant. He died in 1633.

**GREENE, EDWARD** (*B.D.M.*, Vol. II, p. 313). Chief-engraver at the Royal Mint, London, first in conjunction with John Gilberts from the death of William Holle, 1624 to 1628, when Gilbert retired with a pension of £ 50, then alone until his death shortly before Christmas, 1644.

"In the twelve months ending March 31, 1626, "states Mr. Symonds," Edward Greene received £ 220 for making patterns for six kinds of gold and seven kinds of silver coins, and for his pains during eight months. These probably represent the first issue of money by the new king. On April 16, 1625, a warrant directs Edward Greene to make and engrave the great seals of England and Ireland and other smaller seals; a second order authorizes him to take up four men for the more speedy despatch of the work. A strange contradiction of these two warrants arises on September 4, 1626, when the king instructs Briot to make the seal of England, an incident quite typical of the cross currents which developed at the Tower." (Cf. Hy. Symonds, *Engravers of the Tudor and Stuart Periods*, *Num. Chron.*, 1913, pp. 362, 365.)

Miss Farquhar, in a paper read before the Royal Numismatic Society, May 20, 1908, suggested that as the Laurels, Half-Laurels, and Quarter-Laurels issued during the reign of James I. are of inferior work to the Rose-royal, Spur-royal, and Angel, they were executed not by Holle, but by John Gilbert and Edward Greene, who worked on into the reign of Charles I. This would account



for the similarity of the fabric of the latest coins of James I. and the earliest of Charles I.

This Engraver received from Lord Strafford £ 10 for a seal of Ireland.

**GREENE, LIEUT. COL. G. T.** (*Brit.*). Officiating Mint-master at Calcutta, appointed 6. December 1847 and in office until 1849, when he was succeeded by Major M. N. Smyth.

**GREENWOOD AND BATLEY, LIMITED** (*Brit.*). A firm in Leeds who manufacture machines for making coins and medals.

**GRÉGOIRE, RENÉ** (*French*). Contemporary Sculptor and Medallist; born in Saumur, department of the Maine and Loire, France. Studied at the Ecole des Beaux-Arts at Paris, where he was a pupil of Thomas and of H. Dubois. From 1893 until 1900 he exhibited at the Salon du Champ de Mars. (Société Nationale.) Since that time he has exhibited in the Salon of the Société des Artistes Français. In 1899 he won the Grand Prix de Rome, then a third and second medal at the Salon, this latter being obtained in 1908. At the Exposition of Milan he was awarded a gold medal. Among his best known works may be mentioned the medal of the Exposition of Marseilles.

He exhibited the following works at the New York International Medallic Exhibition, in March 1910 : — “Le baiser” (large model); — Le printemps; — Paul Desaeby; — Antoine Garnier; — La Peinture; — La Pitié; — Le Temps Consolateur; — Plaque d’inauguration de l’Institut Océanographique de Monaco; — L’Amitié; — Maternité; — L’Agriculture; — L’Industrie; — Le baiser (small model).

To commemorate King Edward VII’s visit to Paris in 1903 and subsequent improved relations between France and England, this artist executed a very pretty plaque, Entente cordiale, which is reproduced in the *Magazine of Art* for March 1904.

Grégoire has been a constant exhibitor at the Paris Salon since 1904. Among his recent exhibits are : 1912. Hélène; — Eros; — Percement du tunnel du Lötschberg; — 1913. A frame of Medals; — 1914. A frame of Plaquettes and Medals, including a Plaque of the Ghent Exhibition; — Exposition of Hygiene, Rio de Janeiro, 1909 (obv. R. G. in monogram; rev. R. GREGOIRE), etc.

**GREIER, E.** (*Germ.*). Contemporary Medallist; his signature occurs on a medal commemorating the Storming of Mount Lovcen, 11 Jan. 1916.

**GREINER, Dr DANIEL** (*Germ.*). Contemporary Sculptor and Medallist, born at Worms in 1872, and residing at Darmstadt. Has worked for the Schrobenshausen Medallic Mint of Carl Poellath.

Among his best known productions are : Portrait-plaquette of Philip the Magnanimous, on his fourth centenary, 1904 ; — A widow ; — J. S. Bach ; — Third Centenary of Rembrandt, 1906 ; 80 mill. ; edited by Ad. E. Cahn of Frankfurt a/M. (*illustrated*) ; — Goethe ; — Dr Gustav Warwick ; — A young Lady ; — An old



Rembrandt.

Woman ; — The artist's father ; — The artist's mother ; — Plaquette of the Historical Society of the Grand Duchy of Hesse ; — The Widow ; a plaquette, etc.

**GREVE, THOMAS DE** (*Flem.*). Mint-master at Antwerp, 1510-1513.

**GREW** (*Brit.*). Gem-engraver of the third quarter of the eighteenth century whose signature I have noticed on a finely carved cameo of Apollo, facing head; also on a beautiful intaglio representing a helmeted head of Perseus in profile (*illustrated*), and the following works : The Marine Venus, carnelian (signed : **GREW F.**);



Head of Perseus.

— Cupid; — Bust of an Angel; — Bust of Dr Johnson; — Dog couchant; — Head of Ariadne; — Venus asleep, carnelian; — Bust of Achilles, carnelian, etc.

**GRIELEN**, **ED.** (*Belg.*). Contemporary Die-sinker of Antwerp, whose signature I have noticed on a commemorative medal of the Universal Exhibition at Antwerp; also : Linnaeus Society of Borgenhout, Belgium.

**GRIEN** or **GRYN** (*Germ.*). Mint-master at Heidelberg, 1374, Oppenheim, 1379-1384, and Miltenberg, 1389.

**GRIFFO**, **SILVESTRO** (*Ital.*). Nephew of Pietro di Pasquale, and his assistant as Engraver at the Venice mint, under Leonardo Loredano, in the early years of the sixteenth century.

**GRIGGS**, **WILLIAM** (*Brit.*). Sculptor; exhibited a medallic portrait in 1832, and in the following year again (posthumous) of General the Hon. Charles Fitzroy.

**GRILLAUD**, **JEAN AMBROISE** (*French*). Mint-engraver at Poitiers, 1724-1744; he was born in 1693.

**GRILLAUD** or **GRELLAUX**, **JEAN** (*French*). Mint-engraver at Poitiers, *circ.* 1699-1720.

**GRILLET** (*B.D.M.*, Vol. II, p. 316). This Engraver's signature occurs also on a medal of Duke George William of Brunswick and

Lüneburg on the conclusion of the pourparlers with Brandenburg, 1699 (several varieties; some cut in conjunction with E. Hannibal).

**GRILLICHES, ABRAHAM** (*B.D.M.*, Vol. II, p. 315). This Engraver was employed at the Petrograd Mint as Medallist during the seventies and eighties of the nineteenth century. Among his medals not already mentioned I have noted further: — Jubilee of General Tschewkin, 1892; — The Alexander Bridge on the Volga, 1880; — The Transcaucasian Railway, 1883; — Coronation of Alexander II and Marie Feodorowna of Russia, 1883; — Kerbedz, engineer; — Technical Railway Schools; — Wenzel Gruber, 1887 (in Dr F. Parkes Weber's Collection), etc.

**GRILLICHES, AVENIR** (*Russ.*). Son of the last, and Chief-engraver at the Petrograd Mint. He is responsible for some dies of the current coinage of Nicholas II, and official medals.

By him is a medal for Life-saving at the railway disaster near Borki, 1888 (signed: **GRILLICHES, JUNIOR**).

**GRILLON, PIERRE** (*French*). Mint-engraver at Tours, *circ.* 1537-1539.

**GRIMBALSTON, WILLIAM** (*Brit.*). Wax Modeller of the second half of the eighteenth century. He had the following works at the Free Society yearly exhibitions: 1769. His own portrait; — A lady (the portrait of); — 1770. Portrait of a gentleman; in coloured wax; — Portrait of a lady in an antique dress; in white wax; — 1771. A portrait of a gentleman; in coloured wax; — A portrait of a lady; in coloured wax; — 1772. A portrait of a child; in wax; — 1773. A favourite horse; from life; — 1774. The portrait of a gentleman; in wax; — 1776. A portrait of a gentleman; in coloured wax.

**GRIMES, FRANCES** (*Amer.*). Contemporary Sculptor and Medallist; pupil of Herbert Adams and Augustus Saint-Gaudens, working for the latter for some four years. Since his death her principal work has been Portrait bas-reliefs and busts.

At the New York International Medallic Exhibition, March 1910, she exhibited three medallic productions. Miss Parrish (bas relief); — Mr. Arthur Whiting (bas-relief); — Case of medals of Massachusetts Civil Service Reform Association.

**GRIMM, FRANZ MICHAEL** (*Germ.*). Mint-warden at Munich, 1748-1752.

**GRIVEAU, EDMOND** (*French*). Mint-master at Troyes, 1534-35; privy-mark, a heart.

**GRIVEAU, GUILLAUME** (*French*). Mint-master at Troyes, *circa* 1474-1492 ; privy-mark, a rose.

**GROBERT, CHAFFREY** (*French*). Mint-master at Chambéry, 1595-1600.

**GROBERT, MICHEL** (*French*). Mint-master at Chambéry, 1583, and in conjunction with **CHAFFREY GROBERT**, in 1584.

**GROENE, ADOLF DE** (*Dutch*). Mint-master at Middelburgh, 1706-1711.

**GROLAND, S.** (*Germ.*). Mint-engraver and warden at Nuremberg, 1418, 1421.

**GROS** (*French*). Engraver of a Medal of the "Pacte fédératif" of Orleans, 9. May 1790 (Hennin, n° 127).

**GROSJEAN, JULES AIMÉ** (*French*). Contemporary Sculptor and Medallist ; born at Vesoul ; pupil of E. Barrias. At the Salon of 1904 he exhibited a Portrait-medallion in bronze : Ma Mère.

**GROSS, J.** (*Austr.*). Mint-engraver at Vienna, 1848-1850.

**GROSS** (also **GRASS**), **JOHANN CHRISTOPH** (*Vide* Vol. II, p. 318). Mint-engraver at Gratz, *circa* 1729-1755, died in 1762. He is the ancestor of a family of Engravers.

VALENTIN ANTON born 10. February 1734, died 28. Ja- nuary 1802. Mint- engraver at Hall from 1750 to about 1796.	Elizabeth Richter b.20. June 1726.	Clara b.15. Oct. 1737.	SIGISMUND b.25 April 1740 Mint- engraver at Hall, Günz- burg, Carls- burg and Nagybanya, 1754-1794 	Josepha Regina, b.19, March 1741, d. 14. Feb. 1775.	JOHANN CHRISTOPH, b. 13. Ja- nuary 1745. chief-en- graver at the Mint of Kremnitz, <i>circa</i> . 1762-1796.
FRANZ JOHANN b. 1786, d. 1816 ; Mint-engraver at Nagybanya, 1798-1816.					

A Johann Josef Gross was apprenticed as Engraver at the Vienna Mint, 1747-1748.

BIBLIOGRAPHY. — *Katalog der Münzen- und Medaillen-Stempel-Sammlung*, etc. IV.

**GROSS, MAXIMILIAN** (*B. D. M.*, Vol. II, p. 318). Mint-engraver at Hall, 1611-1620.

**GROSSKURT, HEINRICH PETER** (*B. D. M.*, Vol. II, p. 317). Additional medals by this Engraver : Portrait-medal of Elisabeth

Juliane, Princess of Schleswig-Holstein-Norburg, and consort, Duke Anton Ulrich of Brunswick; — Evang. Convent at Salz-dahlum, 1701; — Memorial medal of Princess Elisabeth Juliane, 1704.

**GROTE, EWALD** (*Germ.*). Mint-master at Rostock, 1496.

**GROTE, FRANZ** (*Germ.*). Mint-master at Göttingen, 1544-1546, and Münden, 1546-1547.

**GROTE, HELMOLD** (*Germ.*). Mint-master at Göttingen, 1537-1542.

**GRÜN, SAMUEL** (*B.D.M.*, Vol. II, p. 319). Exhibited at the Royal Academy : 1901. Brittany girl; relief; — 1903. Case of medals; — 1904. Three medallions.

**GRUNDLER, MARKUS** (*Germ.*), Mint-engraver at Augsburg, after 1617.

**GRUNDTL, CHRISTOPH** (*Germ.*). Mint-warden and master at Salzburg, *circa* 1641-1648.

**GRUNENBERGER, HIERONYMUS** (*Germ.*). Mint-master at Erfurt 1607-1608.

**GRUNER, JAKOB FRIEDRICH** (*B.D.M.*, Vol. II, p. 321). Born 31. Jan. 1803, died at Bonn 26. Feb. 1888. Engraved in 1828, when only 25 years old, for the Soleure Mint-master Anton Pfluger (1779-1858) part of the dies, commissioned to the latter by the State of Basle for Concordat coins of 5, 1 and  $\frac{1}{2}$  Batzen with the retrospective date of 1826, some of which were also executed by Ch. Bel-Bussièrès of Lausanne and J. Aberli of Winterthur. Gruner was in 1828 an assistant of Mint-master Fueter at Berne. (Alb. Ruegg-Karlen, *Staats-Archiv. Basel, Münzacten CI: Letter from Mint-master Fueter at Soleure to the Basle monetary commission*, 26. Nov. 1828.)

**GRUNER, MATTHÄUS** (*Germ.*) of Saalfeld; Mint-master at Neustadt a. Culm, *circa* 1622.

**GRYP, CLAUS** (*Germ.*). Mint-master at Rostock, 1540.

**GS.** These initials occur on the reverse of a Basle Christmas Medal representing the Adoration of the three Kings (*Ewig* 868).

**GSELL, LEONHARD** (*Swiss*). Mint-master at Basle, appointed in 1469 as Mint-master at Soleure for a term of four years. Cf. Carl Roth, in *Schw. Kstler-Lex.*, *Suppl.* 187.

**GSELL** (or **GESELL**), **LUDWIG** (*Swiss*). Goldsmith and Mint-master; a native of Basle, appointed Mint-master at Zurich in 1500, in conjunction with the goldsmith Ulrich Trinkler; 1494-96 Mint-master at Bern.

A. Ruegg-Karlen, *Basler Münzmeister, Stempelschneider und Medailleure*, 1915, gives the following additional information: Mint-master and Hostel-keeper "Zum Storchen" at Basle. The city renewed with him on 24. March 1477 a contract for an issue of Vierer. On 8. November 1480 Gsell was appointed general Mint-master to the four towns of the 'Rappenmünzbund', Basle, Freiburg in B., Colmar and Breisach, with Balthasar Hütschin as Warden of the Mint. For the purpose of a coinage of Dick-Plapparts, Plapparts and Heller he was called upon to go to Berne, where he directed the issue of 1494-1496 (including probably Dicken or 1492 and undated Thalers).

**GTBMMICOLM.** *Vide* **GEORGE THOMAS BAUR**. Mint-master in Colmar.

**GUAINIER, DAVID I** (*B.D.M.*, Vol. II, p. 323). Born at Geneva on 30. November 1601, died 2. April 1669. His son David II, was born on 17. January 1663, and died on 23. December 1733, Warden of the Mint at Geneva.

**GUARA, A. F.** (*Port.*). Engraver of the first half of the nineteenth century. By him are Portrait-medallions of D. Miguel and others.

**GUAY, JACQUES** (*B.D.M.*, Vol. II, p. 324). At the Sale of Baroness de Civry's collection in Paris (April 1904) a snuff box in gold, with sardonyx cameo, representing the bust of Marie-Antoinette, by this artist, realized 22.500 francs. A sardonyx intaglio, with head of Mercury, in possession of Messrs Spink & Son L<sup>d</sup> in 1905, was signed J.G.

Guay, "says Dalton", must be counted among the greatest of the eighteenth century Engravers; though the influence of his master, Boucher, is apparent in his work, which is less remarkable for strength than grace, his style has a spontaneity and freshness which seldom fail to charm. In 1742 he went for the purposes of his art to Florence, afterwards visiting Rome, where he remained studying the antique. On his return to Paris, he produced several intaglios with symbolic or mythologic subjects after designs by Bouchardon. The interest taken in his work by M<sup>me</sup> de Pompadour made his fortune.

Cf. O.M. Dalton, *Catalogue of the Engraved Gems of the Post-classical Periods in the British Museum*, 1915.

**GUAZZALOTTI, ANDREA** (*B. D. M.*, Vol. II, p. 330). Fabriczy does not agree with the attribution hitherto given to this artist of

the Medal of Alfonso of Aragon, with bust in profile (p. 331, n° 8), commemorating the Victory over the Florentines at Poggio Imperiale in 1499. He is inclined to give it to Bertoldo di Giovanni, with whose style it much more corresponds; on the ground of the softer modelling and the character of the lettering. As far as the *R* goes, this seems to hold, but on the obv. the letter *A* is given as



Bishop Girolamo Santucci, by Spinelli.

*A*, a peculiarity which does not occur in Bertoldo's work, but is present in Guazzalotti's medal of Pius II. Since we know that Bertoldo di Giovanni cast medals for Guazzalotti, the most likely hypothesis would seem to be that the obv. is by Guazzalotti and the *R* by Bertoldo.

We must further take away from Guazzalotti the medals of Bishop Girolamo Santucci and Constanza Bentivoglio, which probably belong to Spinelli; also that of Pope Innocent VIII. with the three allegorical figures on *R*.

Prof. Bode says : "To Andrea Guazzalotti, an ecclesiastical amateur with some superficial skill in portraiture, but entirely without initiative, who borrowed the figures for the reverse of his medals from those of other artists, some of these very medals have been attributed."

**GUBE, HEINRICH** (*B.D.M.*, Vol. II, p. 333). To this Engraver are also ascribed the following medals : Silver Wedding of J. A. Waitz, 1835; — Johannis, Cardinal Haller, Archbishop of Salzburg; — Frederick William III. of Prussia, First Convention of German Naturalists and Physicians at Berlin, 1828 (signed : **G. LOOS DIR. H. GUBE**).

**GUBE, MAX** (*B.D.M.*, Vol. II, p. 335). Medallist, Engraver to the Bavarian Court and to Prince Alphons of Bavaria; a nephew of Heinrich Gube; born at Ratibor in Silesia on 20. May 1849,



died in Munich on 15. June 1904. He studied at the Academies of Berlin and Vienna; settled in 1875 at Geneva, where he distinguished himself as an Engraver of cameos and seals, but in the same year we find him in Munich, where he spent the remaining thirty years of his life.

The following list of the artist's medallic productions is fairly complete: — 1869. Heinrich Rose, chemist; iron casting, 120 mill., RR.; — 1887. Prince Regent Luitpold of Bavaria (unsigned; for Drentwett, of Augsburg); — Pope Leo XIII.; bronze, 50 mill.; — New Synagogue, Munich; 40 mill.; — 1888. Machinery Exposition, Munich (R only); 65 mill.; — 1889. Salzburg, VII. Choral Festival of Upper Austria; 23 mill.; — Marriage of Dr Ludwig Neumayr; 30 mill.; — 1890. Kaiser Frederick III.; 42 mill.; — Freiherr von Crailsheim and his wife; 70 mill.; — Prince Regent Luitpold of Bavaria (after the bust by the sculptor Roth); 65 mill.; — Prince Regent Luitpold of Bavaria (after the bust by the sculptor Barth); 65 mill. These two medals, which are undated, may have been executed in 1889, as they were exhibited in 1891; — 1891. Mozart; 38 mill.; — Alfons, Prince of Bavaria, and Louise, Princess of Orleans; 38 mill.; — Similar; with French inscriptions; gold and silver, 20 mill.; — Prince Regent Luitpold of Bavaria; bronze casting, 165 mill.; — M. von Wilmersdörffer, banker in Munich; 48 mill.; — The same, bronze cast medallion; 101 mill.; — 1893. Emil Weeger-Brünn; 70 mill.; — The same, bronze casting; 160 mill.; — Rev. of same; iron casting; 235 mill.; — 1894. Athletic Club, Munich; 40 mill.; — Prize Medal of the Cyclists' Club, Munich; gold, 30 mill.; — Prize Medal for Golfing (commissioned from Holland); — 1896. St. Luke's Protestant Church in Munich; 40 mill.; — 1897. Prince and Princess Ludwig Ferdinand of Bavaria; 45 mill.; — Nymphenbury Exposition for Care of Children; — The same, bronze casting, 165 mill.; — Prince Regent Luitpold of Bavaria; Palace of Justice, Munich; 70 mill.; — Jubilee of the "Heidenrose" Club, Munich; — Jubilee of the German Association of Warriors; — 1898. Second Machinery Exhibition, Munich; 29 mill.; — Silver Wedding medal of Max and Therese Gube; 45 mill.; — Obv. of same; iron casting, 162 mill.; — Count Gatterburg, Pasing; 45 mill.; — The same; silver, 20 mill.; — The same; bronze casting, 165 mill. Unique, and according to Gebert, the artist's chef-d'oeuvre; — Cardinal Haller of Salzburg, 45 mill.; — Obv. of same; 20 mill.; — St. Andrea Church, Salzburg; 39 mill.; — Prince Louis of Bavaria; 70 mill.; — The same; bronze casting; 208 mill. Unique; — 1899. Max and Karoline von Wilmersdörffer; 45 mill.; — Reinhard d'Haibé, Munich; oval plaquette; silver, 29 × 39 mill.; unique; — Charles Louis, Prince von Fugger-Babenhhausen; 45 mill.; —

Another, with different rev. ; 45 mill. ; — The same, large bronze casting ; 180 mill. ; — Bank of the Palatinate, Ludwigshafen ; obv. by Scharff ; rev. by Gube ; 55 mill. ; — 1900. Universal Exhibition, Paris ; The Swiss Village ; plaquette, 25 × 36 mill. ; — King Louis II. of Bavaria ; rev. Memorial chapel in Berg ; 33 mill. ; — August Möbius, Ratibor ; large bronze casting, 192 mill. ; — Dr M. Kaserer, Salzburg ; bronze casting, 93 mill. ; — 1901. Archbishop A. Gruber, Salzburg ; bronze casting, 75 mill. ; — Dr J. H. Hefner v. Alteneck, Munich ; bronze casting, 70 mill. ; — Joh. Nepom. u. Cresz-Hardt, Kraiburg ; 50 mill. ; — Adolph Friedrich Count von Rechteren, Limburg ; 50 mill. ; — Prince Regent Luitpold of Bavaria 1821-1901 ; 67 mill. ; — Dachshund Club, Munich ; 50 mill. ; — Dachshund in scenery ; bronze casting, 142 mill. ; — Russian Sergius Church, Bad-Kissingen ; 37 mill. ; — St. Hubert medal ; 57 mill. (one type of 1902) ; — 1902. Prince Regent Luitpold of Bavaria ; R St. Hubert ; bronze casting, 100 mill. ; — Otto Müller, Görlitz ; 50 mill. ; — The same ; iron casting, 135 mill. ; — Dr Jakob Hirsch and wife, Munich ; 50 mill. ; — Obv. of same ; iron casting, 155 mill. ; — The same, but R only ; iron casting, 133 mill. ; — Cardinal Archbishop M. J. de Tornoczy, Salzburg ; bronze casting, 80 mill. ; — 1903. Karl Ludwig, Fürst v. Fugger, Babenhausen ; 70 mill. ; — The same ; large bronze casting, 203 mill. (only 4 specimens issued) ; — Obv. of same ; iron casting, 203 mill. ; — R on same ; iron casting, 203 mill. ; — Fox terrier medal ; 29 mill. ; — Head of Fox terrier ; bronze casting, 102 mill. ; — Prince Regent Luitpold of Bavaria ; bronze casting, 97 mill. (only 3 issued) ; — Max von Wilmersdörffler ; bronze casting, 114 mill. ; — 1904. Sophien Institute, Weimar (obv. only finished), etc.

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**GUENBAL, JEHAN** (*French*). Mint-master at Tours, 1544.

**GUENET, FRÉHERIN** (*French*). Mint-engraver at Bordeaux, *circ.* 1528.

**GUERCHET, G.** (*B.D.M.* Vol. II, 335). By this artist is also a medal of the Société française de secours aux blessés militaires, Lorient, 1899.

**GUERDAIN, D'AARON** (*B.D.M.*, Vol. II, p. 335). Also **GUARDON**, Master-worker of the monies (Ruding, I, 413).

**GUERIN, J.** (*French*). His name occurs on Aluminium Ten Centimes and Five Centimes both dated 1916, and issued by the Chamber of Commerce, Marseille.

**GUÉRIN, JEAN** (*French*). Mint-engraver at Tours, *circ.* 1538-1546. He has also executed jetons and weights.

**GUÉRIN, JEAN BAPTISTE** (*B.D.M.*, Vol. II, p. 336). This artist was born at Marseilles, and he is a pupil of the Ecole des Beaux-Arts. At the Salon of 1903 he exhibited a Portrait-plaquette, and a Plaquette representing an Allegorical and Religious subject.

**GUÉRIN, JEHAN** (*French*). Mint-master at Angers, before March 2, 1347.

**GUÉRIN, PIERRE** (*French*). Mint-master at Angers, before September 9, 1351.

**GUÉRIN, PIERRE** (*French*). Mint-master at Grenoble, March 1547 : letter **G** ; again, 1548-51.

**GUÉRIN, PIERRE** (*French*). Mint-master at Romans, sixteenth century ; he issued posthumous Douzains of Francis I. in 1547.

**GUERICKE, JOHAN WERNER** (*Dutch.*). Goldsmith of Middelburgh, born in 1746, entered the guild of Goldsmiths in 1782 ; is the Engraver of a Presentation medal of 1781 to Leendert Bomme, naturalist of Middelburgh.

**GUERRERO, JOSÉ MARIA** or **PEDRO JUAN MARIA DE** (*B.D.M.*, Vol. II, p. 337). By this Medallist are further : Homage to Ferdinand VII. by the Ecclesiastical Mexican Chapter, 1814 ; — Proclamation medal of Ferdinand VII, 1809, by the University of Mexico ; — College of San Ildefonso de Mejico, 1808 ; Los Angeles, 1809 ; — College of San Pablo de Puebla de Los Angeles, 1809 (sev. varieties) ; — College of Grado Mayor de Mejico ; — Restoration of Ferdinand VII, 1814. Cf. Ant. Vives, *op. cit.*, p. 514.

**GUEST, WILLIAM** (*B.D.M.*, Vol. II, p. 338). This Forger was executed on 14. October 1767. I have seen a Guinea of William III, milled with his engine.

**GUET, GEORG** (*Germ.*) Mint-master at Kulenbach (Brandenburg), 1622.

**GUETT, HANS** (*Austr.*). Chief-engraver at the Mint of Kremnitz, 1618-1638 ; died in 1641.

**GUGLELMADA, GIOVANNI BATTISTA** (*B. D. M.*, Vol. II, p. 339). The correct spelling of this artist's name is **GUGLELMADA**. He sometimes signs simply **G**, and the letter is generally dissimulated in the curls and ringlets of the head.

**GUIBÉ, PAUL** (*B. D. M.*, Vol. II, p. 339). This artist exhibited at the Salon of 1904 a Portrait-medallion in bronze of M. J. B. Caron ; — 1905. M. Aprin, etc.

**GUIBERT, MÉRIGOT** (*French*). Mint-master at Limoges, 1539-1544.

**GUIGNARD, HENRYE** (*French*). Widow of P. Olivier, and Mint-Master at Angers, 1597.


**GUILBERT, CHARLES** (*French*). Contemporary Sculptor and Medalist, born at Paris; pupil of Ch. Valton. At the Salon of 1906 he exhibited two Portrait-medals and plaquette: M<sup>lle</sup> Emma Guilbert; — M<sup>lle</sup> Alice Campagne; — 1912. M<sup>me</sup> Guilbert; — Maître Devinat; — M. Thomas (Armand).

**GUILD, Mrs. EMMA CADWALLADER** (*Brit.*). Contemporary Sculptor; exhibited at the Royal Academy from 1885 to 1898. By her are some Portrait-medallions, unnamed.

**GUILHEM, FRANÇOIS** (*B. D. M.*, Vol. II, p. 342). He was Mint-master after 1543 until the end of Francis I.'s reign.

**GUILHEN, FRANÇOIS** (*French*). Mint-master at Lyons, 1519 : letter **F**; 1538, and 1543-53 : same letter.

**GUILHEM, MICHEL** (*French*). Mint-master at Lyons, 1518-1528, and again 1537-1543. In a letter, dated 13. Oct. 1538, he signed himself "Michel Guilhen Mestre de la Monnoye de Lyon".

**GUILHEN, MICHEL** (*French*). Mint-master at Lyons, between 1513 and 1538 : a crescent, or two crescents  between two words.

**GUILHERMAYRE, JEAN** (*French*). Silversmith and Medallist of Valence, during the early part of the sixteenth century. He is said to have cast a gold Medal which was presented by the city to King Francis I., on his visit, with Queen Claude of France and the Queen Dowager, Louise of Savoy, in 1526.

**GUILAIN, MICHEL** (*French*). Mint-master at Aix, under Charles VIII., Louis XII. and Francis I., until 1543.

**GUILLEMARD, ANTON** (*B. D. M.*, Vol. II, p. 342). He was Medalist to and Engraver in chief of the Mints of Milan and Prague, *circ.* 1765-† 1812. Several of his medals were engraved in conjunction with F. STUKART. By him is also a gulden of the Archbishop Clemens Wenzel of Treves, 1773, and a medal of Leopold, Count von Berchtold, 1809, besides many coin-dies executed at the Mint of Prague, as well as numerous medals.

One of his best known medals is the Portrait-piece of the painter, Martin Knoller, 1785; also, 1785, Mario Lupo; Æ. 41 mill.; — 1789. Carolus Trivulzio, Æ. 46 mill.

**GUILLEMARD, KARL** (*Austr.*). Son of Anton Guillemard, born at Prague in 1787, died on 22. December 1819. He worked at the

Mint of Prague from about 1801 to 1819. He also engraved some medals.

**UILLEMARD, PHILIPP** (*Austr.*). Elder son of Anton Guillemard, died at Prague, 29. February 1812. He was employed as Engraver at the Mint there from about 1801.

**GUILLIN, FRANZ JOSEPH** (*Germ.*). Mint-master at Langenargen, 1690-1694.

**GUILLOUX** (*French*). Contemporary Sculptor and Medallist. By him is a Plaquette of the Chamber of Commerce of Rouen, 1904.

**GUIOT, DE HANIN** (*French*). Mint-engraver at Paris, *circ.* 1415.

**GUIQUERO, JEAN** (*French*). Mint-engraver at Nantes, *circ.* 1696-1720.

**GUIQUERO, JEAN LOUIS** (*French*). Mint-engraver at Orleans, *circ.* 1720.

**GUIQUERO, JOSEPH AMI** (*French*). Mint-engraver at Orleans, *circ.* 1781-1792. By him are Pattern coins for French Colonies.

**GUMPRECHT** (Gumpertus). (*Germ.*). Monetarius at Ratisbon, 1247.

**GUMPRECHT, HEINRICH VON ETTERZHAUSEN** (*Germ.*) Mint-master at Ratisbon, 1345-1377.

**GUNDACKER, URBAN** (*Austr.*) of Passau. Mint-contractor at Vienna, 1299.

**GUNDACKER, URBAN JUN<sup>r</sup>** (*Austr.*). Mint-master at Passau, 1350.

**GUNDLFINGER, KARL** (*Germ.*). Warden of the Mint at Nördlingen, 1570.

**GUNN, JAMES** (*Brit.*). Mint-engraver at Edinburgh, 1579.

**GÜNTHER** (*Germ.*). Mint-master at Koburg (Henneberg), 1424.

**GUNTHER, RAYMOND** (*Swiss*). Author of a pretty medal of the Cantonal Exhibition of Vaud.

**GUPPY** (*Brit.*). A Bristol nail manufacturer, who in 1811, circulated in large quantities the first issue of the Wellingtons struck over an English token.

**GURÇIUZE, H.** (*Germ.*). Contemporary Sculptor and Medallist, by whom are some medals commemorating the European War: The Crown Prince in the field, 1914-15; iron, 104 mill.

**GURSCHNER, GUSTAV** (*Austr.*). Contemporary Sculptor, residing at Vienna. He modelled the two Portrait-medallions (reproduced in *The Studio*, XLI, 314) of H. I. M. the Emperor of Austria and H. M. King Edward VII. for the monument erected to commemorate the meeting of the two monarchs at Marienbad in 1905; also a Medal on the creation of the Austrian Aerial Fleet, 1913; — Benevolence of the City of Vienna to sufferers during the European War 1914-1915; Æ 55 mill.

**GUTENSON, DAVID** (*B. D. M.*, Vol. II, p. 346). Mint-master and Die-engraver, son of Hans Gutenson senior, born at St. Gallen in 1538. He assisted his brother Hans Joachim at the Mint of Uri at Altdorf 1561 and at the St. Gallen Mint in 1564. We find him after 1566 as Mint-master at Meysenheim, and in 1509 was still away from St. Gallen. In 1572 he styles himself "Gerichtsherr" of Sonnenberg as heir to his father and was residing in Lucerne; 1573. Mint-master at Bludenz.

BIBLIOGRAPHY. — Hahn, in *Schw. Kstler-Lex.* — W. Hartmann, *St. Gall. Kstgesch.*, p. 203. — *St. Gall. Ratsprot.*

**GUTENSON, HANS JOACHIM** (*Swiss*). Die-engraver and Mint-master born 1539 or 1540 at St. Gallen, son of Hans Gutenson and Katharina Merz. 1560 appointed Mint-master of Uri at Altdorf, 1562 again at St. Gallen, where he held the office of Master of the Mint from 1563 to 1565. His privy mark is a Sun. He died in 1565. Dr Hahn, Keeper of the Swiss Coins at the National Museum, Zurich, has recently issued an interesting memoir with a list of the coin-dies for Zurich and other mints engraved by the Gutensons.

BIBLIOGRAPHY. — Hahn, in *Schw. Künstler-Lexikon*, Suppl. 190. — *Communication from Herr M. A. Rueff.*

**GUTENSON, THOMAS** (*B. D. M.*, II, p. 346). Mint-master and Die-engraver(?) born in 1543 at St. Gallen, son of Hans Gutenson. After 1566 he was Mint-master at Meysenheim (Palatinate), and before 1572 Mint-master to the Duke of Palatinate-Zweibrücken, who had him arrested for alleged dishonest administration.

BIBLIOGRAPHY. — Hahn, in *Schw. Künstler-Lexikon*, Suppl. 190.

**G. V.** These initials occur on a medal of the Escuela de Medicina de Lima.

**G. V. B.** (*Dutch*). Signature on a Portrait-medal of Prince Maurice of Orange, 1602.

**GYSBRECHT** (or **GILBERT**) (*Flem.*). Mint-engraver at Louvain, 1375-1383.

## H

**H.** (*Brit.*). The initial of the surname of — Hodge, Grand Proprietor of Tortola, Virgin Islands, is found countermarked on Cayenne sous in both a lozenge and square frame.

**HA.** *Vide* **REIMER, HANS** (*B. D. M.*, Vol. V, 73).

**HAAG, JOHANN, VON BISCA** (*B. D. M.*, Vol. II, p. 370). Cf. Hahn, in *Schweiz. Künstler-Lexikon, Suppl.* 195.

**HAAS, K. E.** (*Germ.*). Contemporary Sculptor and Medallist; author of a medal relating to the European War 1914/18 and commemorating the Union of Germany, Austria and Hungary.

**I. H.** (*Brit.*). The initials **I. H. P.** occur on a Portrait-medal, facing, of Viscount Augustus Keppel. *Vide* **HANCOCK** *infra*.



Viscount Augustus Keppel.

**HAARSTRICK, WILHELM** (*Austr.*) Contemporary Medallist, by whom is a medal of Mozart, 1904.

**HAASE, CENTURIUS** (*Germ.*). Warden of the Mint at Stolberg, 1576-83, and Eisleben, 1589-92.

**HAASE, CHRISTIAN HEINRICH** (*B. D. M.*, Vol. II, p. 371). Mint-engraver at Hanover, previous to 1803, then Mint-master, 1803-1818.

**HABELSHEIMER, FRITZ** (*Germ.*). Mint-warden at Nuremberg, 1395, Mint-master, 1428.

**HABERT, ÉTIENNE** (*French*). Mint-engraver at Tours, previous to 1590.

**HABICH**, Prof. **LUDWIG** (*Germ.*). Contemporary Sculptor, residing at Stuttgart, by whom is the model for the 3 Mark pieces issued in commemoration of the Silver Wedding of the King and Queen of Württemberg 1911. Also: Duke Albrecht of Württemberg, 1915; FURCHTLOS UND TREW; — General Fritz von Scholz, Victories near Tannenberg; iron, 96 mill.; — Hindenburg and Ludendorff; their portraits on either side; Æ. 70 mill.

**HABSBERG, CHRIST.** (*Germ.*). Provisional Mint-master at Kempten, 1540.

**HACHE, HENNEQUIN DE** (*French*). Mint-engraver at Mâcon, appointed on 8. July 1385.

**HACQUART, MARC** (*Belg.*). Mint-master at Bruges, 19. May 1527—5. May 1536; again, in conjunction with his brother Gilles, 17. October 1561—30. March 1562.

**HAELBEKE, GILLES VAN** (*Flem.*). Mint-master at Maestricht, 1575-1582.

**HÄFENLEIN, MARX** (*Germ.*). of Thiengen. Mint-master at Munich, 1435.

**HAFFNER, SIGMUND** (*Germ.*). Mint-contractor at Salzburg, 1754-1760.

**HAG, PETER** (*Germ.*). Mint-administrator at Breuberg, 1623.

**HAGELSHEIMER, FRIEDRICH** (*Germ.*). Surnamed **HALS**. Mint-master at Würzburg, 1621; Bamberg, 1624.

**HAGEN, CHRISTIAN ERNST LUDWIG** (*B. D. M.*, Vol. II, p. 377). Appointed Mint-engraver at Clausthal, 7. April 1781. He cut the dies for a medal of Frederick Duke of York and Albany on his visit to the Harz district, 1781.

**HAGENAUER, FRIEDRICH** (*B. D. M.*, Vol. II, p. 377). Mint-master in Augsburg, 1518-1546. Dr Julius Cahn has discovered several unpublished medals by this artist in the British Museum: Paul Lauchberger and Agnes Vicharin, of Strassburg; — Jakob Lauchelberger, 1535; — Lucas Furtenagel, 1527 (*Trésor*, VI, 10); — Hans Wolf Otmar, 1537; — Thomas Graf zu Rieneck, of Mayence; — Martin Bucer (2 var.), etc.

Dr B. Pick describes in his Catalogue of medals exhibited at the Dresden Kunstgewerbe-Ausstellung, 1906, the following works by Hagenauer: Ludwig Senffl, 1526 (lead); — Matheus Metzger, 1527 (lead); — Anna, countess von Lodron, 1529 (lead); — George, Duke of Saxony, 1530 (Æ); — Philip Melanchthon,



1543 (Æ); — Another, large, without monogram (Æ); — Unknown personage, said to be Nicolaus Cramer, painter at Strasbourg (lead, uniface).

Dr Habich ascribes to Hagenauer a lead Portrait-medal of Duke William IV of Bavaria (*Mitt. Bav. N. G.*, 1909, p. 38). The Portrait-medallion in box-wood described by Prof. Habich as that of Ambrosius Hechstetter Junior is now in the Brunswick Museum.

**HAGENET, DAVID** (*Dutch*). Mint-master at Groningen, 1681-1688; distinctive symbol, a rosace.

**HAGENPERGER, KASPAR** (*Germ.*). Mint-master at Salzburg, 1653-1671.

**HAGENPERGER, MATHIAS** (*Germ.*). Mint-master at Salzburg, 1671-1681.

**HAHN, HERMANN** (*B. D. M.*, Vol. II, p. 384). Born November 28, 1868, in Kloster-Vertsdorf, Sachsen-Meiningen, Germany. Studied 1887-92 at the Art School and the Art Academy in Munich with W. von Ruemann. Later journeyed for study to France, Italy, England, the Netherlands, Greece, the Orient, and remained for some time in Munich, where, in 1902, he was appointed Professor. His bust of the philologist Wölfflein is one of his best known works. Among his monumental pieces may be mentioned the one to Moltke in Chemnitz, 1899, one to Liszt in Weimar, 1902, and the Luther monument in Speyer and the Sommer monument in Rudolstadt, both of these 1904. He completed a monument of the physicist Fraunhofer in 1909. Beside this, he constructed the statuary for the Ludwig's Bridge, Munich, in 1895, and the Prince Regent's Bridge in 1903; a "Risen Christ"; the statues of "The Mountaineer" and of "A Dancer"; five fountain groups for the Munich Exposition of 1908; many mortuary monuments, reliefs, plaquettes, medals, and coins. He is an honorary member of the Munich Art Academy.

He exhibited the following works at the New York International Medallic Exhibition, in March 1910: — Iphitos Meisterschaft; — Emil Rathenau. Obv. and rev. in silver. Example in bronze; — Oscar Muensterberg; — Frau Joest; — Der Senat der Freien Hansestadt Bremen. Obv. and rev.; — Der Senat der Freien Hansestadt Bremen. Dem Verdienste (large and small models). Obv. and rev.; — Norddeutscher Lloyd, Bremen; — Alfred Messel (large and small models); — Ludwig Hoffmann (large and small models); — Bismarck-Moltke. Obv. and rev.; — Bismarck-Moltke (large model); — Franz von Lenbach. Obv. and rev.; — Two smaller reproductions; — Tristan and Isolde. Portrait plaquette; — Max

Pettenkofer (1899); *R.* Hercules slaying the hydra (*Catalogue of the N. Y. Medal Exhibition*).

Additional productions by him are: Medal on the Inauguration of the Kaiser William I. Monument at Chemnitz, 1899; — Medal on the European War 1914/15; — Deutschland über Alles in der Welt, 1914; *R* 50 × 37 mill.

**HAHN, PHILIPP** (*Germ.*). Contemporary Sculptor, Gem-engraver, and Medallist, born at Idar; pupil of Paul Lebas and F. Levasseur. He has exhibited at the Paris Salon: 1883. Marguerite, oriental onyx of two strata; — 1910. Elephant, in Chalcedony; — Hippopotamus, in jade; — 1912. 'Portrait de ma fille', onyx cameo; — 1914. A cameo.

**HAILER (HAIDER), DANIEL** (*B.D.M.*, Vol. II, p. 384). Born at Augsburg, died 16. July 1630; Mint-engraver at Kremnitz, 1616-1627. His son of the same name, who died 26. January 1643, was his father's successor as Engraver at the Mint of Kremnitz.

**HAIMLICHER, FELIX** (*Swiss*). Goldsmith of Schaffhausen, appointed Mint-master there in 1676.

**HAKMANN** (*Austr.*). Contemporary Engraver, whose signature occurs on a Badge of the 17<sup>th</sup> K. K. Feldjäger Bataillon, 1914-1916; 36 × 33 mill.

**HALBECK, JEAN VAN** (*Flem.*). Mint-engraver at Brussels, 1612-1617.

**HALBENDIENST, JOHANN ANDREAS** (*Austr.*). Assistant-engraver at the Mint of Kremnitz, *circ.* 1761-1779.

**HALL, EDWARD HAGAMAN** (*Amer.*). Designer of a medal of Greater New York, 1898; dies by Tiffany and Co.

**HALL, J. J.** (*Brit.*). Designed a medal for the British Horological Institute, Clerkenwell, London, in the year 1858.

**HALLAICHER, TOBIAS** (*Germ.*). Mint-master at Oettingen; Mint-director at Schillingsfürst (Hohenlohe), 1684.

**HALLÉ, ELINOR** (*B.D.M.*, Vol. II, p. 387). Among this artist's medallic works are: Portrait-medallion of H. M. Stanley, 1890; — Portrait-medallion in wax of Countess Feodora Gleichen (exhibited at the Royal Academy, 1914). Among earlier works I have come across: 1886. H. E. Cardinal Newman; — 1887. Herr Joachim; medal, bronze.

**HALLER, CHRISTIAN** (*B.D.M.*, Vol. II, p. 387). Born at Eggenburg (Lower Austria), 1756; died at Vienna, 4. April 1806; Mint-engraver at Brussels, *circ.* 1787-1794.

**HALLIDAY, THOMAS** (*B. D. M.*, Vol. II, p. 388). By this Engraver are further: Pattern or Trial piece Æ, GEORGIUS III. D. G. & c. Bare head to left with artist's initials below. R. A SPECIMEN OF IMPROVEMENT IN THE ART OF COINING in four lines within a wreath; edge inscribed: TO FACILITATE LEGAL COINING AND DETER FROM FORGERY. 1828; — Another, with same obv.; R. PATRON OF THE ARTS in three lines within a wreath, with plain edge; — Anti-Slavery Medals (2 types); — Memorial medals of Princess Charlotte, 1816; — 1813. Kutusoff, Governor-general of Smolensk; Æ. 53; — William Pitt, Æ. 49; with VOTA PVBLICA on R.

**HALNON, FREDERICK J.** (*Brit.*). Contemporary Sculptor, residing in London. At the Royal Academy Exhibition of 1906 he showed a very fine Portrait-plaque of Sir Frederick Leighton.

**HALSE, EMMELINE** (*Brit.*). Contemporary Modeller, residing in London, who at the Royal Academy of 1905 exhibited two Portrait-medallions in wax of Mrs. Randall, and Miss Walters.

**HALTER, HEINRICH FRIEDRICH** (*B. D. M.*, Vol. II, p. 390). There are also medals by this Engraver on the Marriage of Duchess Sophia Dorothea of Brunswick and Lüneburg, 1706 (2 var.); — Ducats and Half Ducats of same date, etc.

**HALTMAYER, JAKOB** (*Germ.*). Mint-master at Langenargen (Montfort), 1678.

**HAMAR, FERNAND** (*French*). Contemporary Sculptor and Medalist, born at Vendôme; pupil of Barrias, Cavelier, and Choppin. At the Paris Salon 1913 he exhibited a Souvenir Plaquette of his parents' golden wedding.

**HAMEL ET LECOMTE** (*B. D. M.*, Vol. II, p. 392). Not Lecompte. The medals of the First and Second Class of the Comité central de Vaccine du Département du Nord, with bust of Jenner, are thus signed.

A medal of the Comité de Vaccine de la Seine-Inférieure, signed on obv. BARRE has on rev., at sides below: **HAMEL G.—A ROUEN.**

**HAMEL, JACQUES ERNEST** (*French*). Contemporary Sculptor and Ivory-carver, born at Arnex (Switzerland); pupil of Brisoin. At the Salon of 1892 he exhibited a Portrait-medallion in ivory of a Lady and by him is also a Medal of the Conseil central d'Hygiène et de Salubrité, 1855; Département de la Seine-Inférieure.

**HAMEL, LOUIS DU** (*French*). Mint-engraver at Saint-Lô, 1570-1584.

**HAMER, I. H.** (*Germ.*). Chaser of the 18<sup>th</sup> century. His signature occurs on a snuff box with Portrait-medallions of Frederick the Great and King George III.

**HAMERANI, GIOACCHIMO** (*B. D. M.*, Vol. II, p. 398). This artist engraved also: Scudi (2 var. of type) of the Roman Occupation by Ferdinand IV. of Sicily, 1800.

**HAMERANI, OTTO** (*B. D. M.*, Vol. II, p. 404). By this Engraver are also: Clement XIII., Medal of the Academy of St. Luke at Rome (reproduced in *Num. Chron.*, Pl. XI, 1904); — Pope Benedict XIV, 1755, to commemorate the Concordat between Charles of Bourbon, king of the Two-Sicilies and the Holy See; — 1730. Clement XII.; R. RECTIS CORDE LAETITIA, Æ 32 mill., etc.

**HAMERLITZ, M. D.** (*Germ.*). Two medals of Jacob Maximilian, Count Thun, bishop of Gurk (1709-1741) are signed by this Engraver, and dated 1729.

**HAMILTON, CECIL** (*Brit.*). Contemporary Gem-engraver. Exhibited at the Royal Academy, 1916, a shell cameo, with portrait of Maie, daughter of — de Beer, Esq.

**HAMILTON, LILIAN V.** (Mrs. **VEREKER HAMILTON**) (*B. D. M.*, Vol. II, p. 409). Born in Surrey, 1865. Entered the Slade School, University College, London, in 1881, and studied there for five years under Professor Alphonse Legros. Exhibited medals first about 1888, was an Associate of the Royal Society of Painter-Etchers, and exhibited etchings at the annual exhibitions for some years. Articles on Mrs. Vereker Hamilton's work have appeared in the Magazine of Art, July 1901; the Ladies' Field, November 21, 1903; Spink's Numismatic Circular, June 1903; Spielman, "British Sculptors of To-day". She is represented in the Musée du Luxembourg and Le Petit Palais, Paris; the Victoria and Albert Museum, South Kensington, and in the Western Australia Museum and Art Gallery in Perth.

Mrs. Vereker Hamilton designed and made the gold medal in memory of Sir Henry Norman that is now given at Sandhurst twice a year and known as the "Norman Medal"; — the "Roberts Trophy" shield given by Field-Marshal Earl Roberts in 1908, and "Roberts Trophy" medals; — the "Solano Trophy" shield, given by Mr. E. Solano, in 1910; — the medal given by Her Majesty Queen Alexandra to the Society of Miniature Rifle Clubs, and also the Jubilee Medal for the Ladies' College, Cheltenham, struck in silver and bronze in 1904.

She exhibited the following works at the New York International

Medallic Exhibition, in March 1910 : — The Rajah of Kapurthala. Obverse and reverse ; — The Viscount Gort. Obverse and reverse ; — John C. Davis, Lieut. R. N. ; — Field-Marshal Sir Evelyn Wood ; — Miss Beale, principal of Ladies' College, Cheltenham ; — Mrs. Huth ; — The Hon. Walter James ; — Lady Hamilton ; — Ian Hamilton ; — Marjorie Hamilton ; — Betty Hamilton ; — Portrait medallion of a young girl ; — Portrait medallion of a child ; — Design for the Queen's Cup gold medal (Society of Miniature Rifle Clubs) ; — Trotting Camels ; — Miramar Castle ; — A Breton Peasant ; — Fatma, a Bishareen Arab (Catalogue of the N. Y. Medallic Exhibition).

At the Salon of the Société Nationale des Beaux-Arts 1912, I saw a bronze medal by her, and in 1920, a bronze Plaque of General Sir Ian Hamilton.

By Mrs. Hamilton are further : The late Queen Isabel of Spain, 1904 ; — Field Marshal Lord Kitchener ; — Lieut. John C. Davis, 1909.

This artist has exhibited at the Royal Academy from 1889, and among her medallic productions described in the R. A. Catalogue : 1889. Design for the reverse of the medal to be executed in bronze for the Slade School, University College ; — 1890. H. H. the Rajah of Kapurthala ; medal, bronze ; — 1892. Colonel Ian Hamilton and John Dennistoun, Esq. ; medals, bronze ; — 1896. Case of medals ; — 1897. Fatma ; relief, bronze ; — Three portrait medallions, bronze ; — 1898. Field-Marshal Lord Roberts, V.C., G.C.B. ; medallion, bronze ; — 1899. Field Marshal Sir Donald Stewart, Bart., G.C.B. ; medallion ; — 1903. Field Marshal Sir Evelyn Wood, G.C.B., etc. ; medallion, bronze ; — 1904. Miss Beale and Hon. Walter James ; medallion, bronze.

**HAMILTON, WILLIAM** (*Brit.*). Mint-master at Edinburgh, 1545.

**HAMMER, MICHAEL** (*Germ.*). Mint-engraver at Munich, 1764.

**HAN, HANS** (*Germ.*). An advertising medal, dated 1577, with Royal shield of England on obv. and Tudor Rose on R. bears the Maker's name **HANS HAN FORMENSNIIDER**. Sir John Evans is of opinion that Han was probably a Dutch Engraver. I prefer to consider him as a Nuremberg artist. A Hieronymus or Andrew Formschneider was Modeller and Mint-engraver at Nuremberg, 1535-1542, and died in 1556.

**HANCKAMMER, HANS HEINRICH** (*Germ.*). Mint-master to Count George August of Nassau-Idstein, 1692.

**HANCOCK, JOHN GREGORY** (*B. D. M.*, Vol. II, p. 410). There is in Messrs. Spink's Collection (1915) a Pattern Guinea in bronze

uniface, head of George III., laureate, type of the Spade Guinea ; signed : **HANCOCK** (probably unique). By him are further : —

1797. John Jervis, Earl of St. Vincent, Admiral of the White. Reverse by Peter Kempson, Æ 48 ; — 1798, Sir I. Borlase Warren, Admiral of the Blue, Æ 48 ; — 1798. John Philip Kemble, English actor, Æ 52 ; — 1799. Joseph Sheppard Munden, English Comedian Æ 52 ; — 1799. William Pitt, Reverse inscription HE SERVES A PROSPEROUS NATION etc., etc. 1799 AGED 40, Æ 52. The same medal was used to commemorate his death, the inscription being changed to read HE SERVED A PROSPEROUS NATION etc., etc. DIED JANUARY 23, 1806 ; — *Augustus Keppel*, bust facing right. Rev. inscription four lines in wreath JUDICIOUS BRAVE AND GALLANT. Æ 40.

**HANDMANN, JOHANN JAKOB I.** (*B.D.M.*, Vol. II, p. 415). Mint-engraver, Medallist, and Seal-engraver, died in 1786, and was buried on 13. June of that year. In 1748 he had been elected a member of the Gross Rath. By him are a large number of coins and medals, which show chiefly a view of Basle from the Rhine—the Basilea, and other allegorical figures. Cf. Brun, *Schweizer. Künstler-Lexikon*.

The following coins are signed **H.**, or **IH.**, **IHM**, or also **HM** : Ducat 1743 (*Ewig* 104 and 105) ; Double Thaler of 1740 (*E.* p. 116 *a*), 1741 (*E.* 132) and 1762 (*E.* p. 116 *b*) ; Thaler of 1741, 1756 (2 var.), 1765 (2 var.) and 1785 (*E.* 202, 203, 204, 205 and 206, 207) ; Half Thaler of 1741 (4 var.), 1757 (2 var.), 1765 (2 var.), 1785, 1786 (*E.* 286 to 289, 290 and 291, 292 and 293, 296, 297) ; Third-Thaler 1766 (*E.* 359 to 361) ; Quarter Thaler 1740 (*E.* 363 and 364), most of which coins including strikes in gold are found in the Historical Museum of Basle. The Presentation medals of 1769 with a cube on **℞** (*E.* 757 to 760), are signed **HANDM.**, as also those of 1770 with Mercury and Minerva on **℞** (*E.* 761 and 765), Cf. M.A. Ruegg-Karlen, *Basler Münzmeister, Stempelschneider und Medailleure*, Rev. suisse de num., 1915.

**HANDMANN, JOHANN JAKOB II** (*B.D.M.*, Vol. II, p. 416). Date of birth unknown, died at Basle and buried on 14. February 1793. The Thalers of Basle dated 1793 (*Ewig* 208 to 210) bear his initials, whilst the undated Half and Quarter Ducats (*E.* 114 and 118) cannot be assigned with certainty to the one or the other Handmann, as the dies of both Engravers of the 1780 period are similarly signed.

Some Reward Medals of 1791 and 1792 for the Swiss troops covering the frontier during the Franco-Prussian war are signed **J.J.H. II.** Cf. M.A. Ruegg, *op. cit.*, p. 17.

The Thaler of 1798, signed **H.**, of the Helvetic Republic, is not by Handmann.

**HANF, JOHANN ADAM** (*B.D.M.*, Vol. II, p. 417). Mint-engraver at Baireuth, 1750-1776. By him is also a Marriage medal of King George III of Great Britain with Sophie Charlotte, undated (1761).

**HANHARDT, SAMUEL** (*B.D.M.*, Vol. II, p. 417). The period of this Engraver's activity lies between 1624 and 1654. Besides the so-called Glückhennenthaler (*Ewig* 807) signed **SH** on both sides and the medal representing on **R** the Judgment of Solomon (*E* 806), similarly signed, there is also a Religious medal (*Ewig* 821) with the initials **SH** on obv. Cf. M. A. Ruegg, *op. cit.*

**HANIN, JEAN I. DE** (*French*). Mint-engraver at Tournai, *circ.* 1458-1464.

**HANIN, JEAN II. DE** (*French*). Mint-engraver at Paris, *circ.* 1432-1442; he came from Tournai.

**HANIN, PIERRE DE** (*French*). Mint-engraver at Tournai, *circ.* 1453-1459.

**HANN, EMILE HONORÉ DE** (*French*). Contemporary Sculptor, born at Paris; pupil of E. Robert and Claudius Marioton. A bas-relief in repoussé steel, representing a Danish dog "Sultan" was exhibited by him at the Salon of 1892.

**HANNAN, ELMER** (*Amer.*). Contemporary Sculptor and Medallist, by whom is a medal on the Semi-Centennial of Gallaudet College, 1864-1914; Æ (38 mill.); issued by the Medallic Art Co, New York.

**HANNEAUX, E.** (*B.D.M.*, Vol. II, p. 413). By this artist are further: Dr L. Dreyfus-Brisac; — Salon 1912. A frame containing Medals and Plaquettes.

**HÄNNI, KARL** (*Swiss*). Contemporary Sculptor and Medallist. He exhibited at Munich in 1909 a series of twelve cast Plaquettes.

**HANNIBAL, EHRENREICH** (*B.D.M.*, Vol. II, p. 420). This engraver also cut gems, and his signature  $\text{Αννιβ.αλ}$  occurs on a carnelian intaglio with bust of Antinoüs.

Further medals by him are described by Fiala, *Münzen und Medaillen der Welfischen Lande. Das Neue Haus Lüneburg (Celle) zu Hannover*, 1912-1915: Duke George William of Brunswick, Medal of 1699 on the Conclusion of the Pourparlers with Brandenburg; — Duke George Louis, undated Portrait medal; — Another, dated 1710; — Pattern of 'Brustbild' Thaler of George I, 1711; — Medal on the Battle of Dettingen, 1743 (dies cut in conjunction with D. Haesling); — Coronation of Wilhelmine Karoline, 1727, etc.

**HANS** (*Germ.*). Mint-master at Miltenberg 1362.

**HANS** (*Germ.*). Mint-master at Neustadt a. d. Haardt, 1404.

**HANS** (*Germ.*). Mint-master at Koburg, 1424.

**HANS** or **JOHANNES** (*Germ.*). “Müntzer”. Mint-master at Würzburg, 1407.

**HANS, HEINE** (*Germ.*). Mint-master, at Winsen, appointed 14. September 1622.

**HANS VON GOTHA** (*Germ.*). Mint-master at Schmalkaden (Henneberg), 1492

BIBLIOGRAPHY. — Kull, *Repertorium zur Münzkunde Bayern*, 1903, II,

**HANSAR, ALEAUME** (*French*). Mint-engraver at Mâcon, *circ.* 1373. Also called **HANS**.

**HANSON, C. H.** (*Amer.*). Engraver of the Geneva Cross Star of the Health Department of Chicago. Hanson resides at Chicago. *Vide* **THE C. H. HANSON COMPANY**.

**HANSON COMPANY, THE C. H.** (*Amer.*). A Firm of Die-engravers of Chicago, Ill. Among their medallic productions in 1913 are : Medal of the Geographical Society of Chicago ; — South Bend High School, Award in English Literature ; — John Nelson Mills Prize, in Mathematics.

**HANTBERGER, ULRICH** (*Germ.*). Mint-master at Schwabach, 1517.

**HAPPE, VOLKMAR** (*Germ.*). Mint-master at Keula (Schwarzburg), 1621-1622.

**HARCOURT, SIR WILLIAM GEORGE GRANVILLE VENABLES VERNON**, Knt. (*Brit.*). Chancellor of the Exchequer and ex officio Master of the Royal Mint, London, 1886 and 1892-1895. Born October 14th, 1827. Died October, 1st, 1904.

**HARDERS, H.** (*Germ.*). Contemporary Sculptor and Medallist. By him is a Satirical medal on the Entente, 1917 (England and her satellites); iron, 70 mill.

**HARDY** (*French*). Medallist by whom there is a Portrait-medal of Louis XIV. on the Conclusion of Peace with Spain, 1660, signed : **HARDY. F.** De La Tour considers him to be another Engraver than Jean Hardy, whose work is very different.

**HARDY, BROTHERS** (*Brit.*). Die-sinkers of London and Sidney ; issuers of a large medal of the Agricultural Society of New South Wales, 1877.



**HARDY, CASPAR** (*Germ.*). Prebendary of Cologne Cathedral, and a famous Modeller in wax, born on the 26<sup>th</sup> August 1726, died on the 17<sup>th</sup> March 1819. As a Modeller in wax he has never been surpassed, and his work comprises Portrait-miniatures of celebrated persons and historical as well as idyllic subjects.

**HARDY, CLAUDE I** (*B.D.M.*, Vol. II, p. 427). Son of Jean Hardy, born at Nancy in 1647, died on 5. April 1703. He was Mint-engraver at Nancy, Goldsmith and Engraver to Duke Leopold of Lorraine, 1698-1702. By him are various jetons.

**HARDY, CLAUDE II** (*French*). Assistant Mint-engraver at Paris, 1674-1676; appointed Mint-engraver at Lille. In 1674 he engraved 4 and 2 Sol pieces of Paris and Lyons.

**HARDY, CLAUDE FRANÇOIS** (*French*). Mint-engraver at Lille, *circ.* 1720.

**HARDY, JEAN I** (*B.D.M.*, Vol. II, p. 427). Rondot & de La Tour give two Medallists of this name. The first was Goldsmith and Medallist at Nancy, to Duke Charles IV. of Lorraine. He executed the Great Seal of the city of Nancy, and died in 1669.

**HARDY, JEAN II** (*B.D.M.*, Vol. II, p. 427). Medallist, who worked at Paris, *circ.* 1656-† 1684. His medals are signed **HARDI F.**, **I. HARDY. F.** and **HARDI. F.**

**HARE, ALEXANDER** (*Dutch*). Mint-master at Bandjirmassin (Java), *circ.* 1812. He struck there Dutes of that date for currency in the island.

**HARIET, DOMENGE DE** (*French*). Goldsmith of Bordeaux; Mint-engraver there, 1566-1570, and again, after 1572.

**HARLET, PIERRE** (*Germ.*). Mint-contractor at Cugnon (Löwenstein), 1622.

**HARMSSEN, A. L.** (*Germ.*). Medallist of Glogau, whose initials **A. L. H. G.** occur on a Prize medal of Duke Ernst Günther of Schleswig-Holstein, undated (after 1900).

**HARN, CERRIT VAN** (*Dutch*). Mint-master at Nymwegen, *circ.* 1685-1704; distinctive symbol, a Moor's head.

**HARN, D<sup>r</sup> JOHAN VAN** (*Dutch*). Mint-master at Deventer, 1662-1664, and Kampen, 1664-1675; distinctive mark, Moor's head.

**HARNISCH, ANTON** (*Austr.*). Born at Vienna, 1785, died at Kremnitz, 26. July 1849; Mint-engraver at Kremnitz, 1800-1843.

**HARNISCH, JOHANN BAPTIST** (*B. D. M.*, Vol. II, p. 429). Born at Vienna, 1778, died on 14. April 1826; Mint-engraver at Vienna, 1800-1826. — There is by him also a uniface gilt Portrait-plaquette of George Prince Regent of England, undated.

**HARNISCH, JOSEPH** (*B. D. M.*, Vol. II, p. 429). An Engraver of this name worked at Vienna, from 1800, and was pensioned off in 1849. Another, born in 1803, died at Kremnitz on 6. March 1877, and was Mint-engraver there. He was a nephew of Johann Baptist H.

**HARNISCH, MATHIAS** (*B. D. M.*, Vol. II, p. 431). This Engraver worked at the Vienna Mint until 1853, and died on 24. June 1857.

**HARREWYN, JEAN BAPTISTE** (*Flem.*). Mint-engraver at Brussels, 1764-1783.

**HARRIS, ETHEL A. C.** (*Brit.*). Contemporary Sculptor and Modeller, who has exhibited at the Royal Academy : 1909. Portrait-medals in bronze and silver of Coleridge; — W. G. Elliot; — William Orpen; — 1911. Henry Percy Harris; — Thomas George Fardell M. P.; — 1912. H. J. A. Fane de Salis; — Charles Kenneth Leith; — Swinburne, and others; — 1914. Sir Wilmot Fawkes G. C. B., K. C. V. O., medal; — 1915. The late William Pennington, medal.

**HARRIS, HENRY** (*B. D. M.*, Vol. II, p. 432). By this Gem-engraver are : Bust of Dr Peckwell, sardonyx (signed : **HARRIS**); — Apollo and Cupid, carnelian (**HARRIS R**); — Venus in the sea with a dolphin, carnelian; — The Judgment of Paris (**HARRIS. F. 1789**); — Bust of Hannibal, carnelian; — Statue of Guglielmo della Porta, carnelian, etc.

**HARRIS, LADY** (*Brit.*). Contemporary Sculptor and Medallist, residing in London. At the Royal Academy 1918 this artist exhibited : Portrait-medal of Sir Charles Nicholson, Bt., M. P.; — Wm. Adams Frost; — Alban Ellis Bellairs; — The late Admiral Sir George Scott Warrender, Bt., K. C. B.; — Alfred Fowell Buxton, etc.

**HARRIS, Mrs. K. TOYCE** (*Brit.*). Contemporary Sculptor and Medallist, residing in London, by whom I have seen a Prize Medal (official) of the Art Exhibition at Venice, 1904.

**HARRIS, ROBERT** (*Brit.*). Mint-master at Calcutta, previous to 1792.

**HARRIS, W.** (*Brit.*), Gem-engraver of the last quarter of the eighteenth century, was under the patronage of the Dukes of York

and Clarence. Dalton, in *B. M. Cat. of Engraved Gems of the Post-classical Periods*, LIX, states that he executed a Parting of Achilles and Briseis, a Judgment of Paris, an Entry of Alexander into Babylon, and a Bust of Dr Peckwell (*Raspe*, nos 14343, 15797).

At the Royal Academy he exhibited : 1788. Frame with gem and impression : the Parting of Achilles and Briseis ; — 1789. The Judgment of Paris ; an impression from a gem ; — 1790. An impression from a gem ; — 1791. The Entry of Alexander into Babylon ; an impression from a gem ; — 1792. An impression from a Company's Seal.

**HARSDÖRFER, HANS** (*Germ.*). A native of Nuremberg ; Mint-master to King Wladislaw of Bohemia, *circ.* 1500.

**HART CO., M. E.** (*Amer.*). 560 Powell Street, San Francisco ; Issuers of the 1916 San Diego Exposition Medal.

**HARTENPECKH, PETER** (*B. D. M.*, Vol. II, p. 435). Born at Schwäbisch Gmund, died at Hall on 20. April 1616. He first worked as Engraver in Spanish service, and later at Hall in Tyrol, 1594-1619.

**HARTIG, ARNOLD** (*Austr.*). Contemporary Sculptor and Medallist, born at Brand bei Tannwald in Bohemia, on 12. August 1878 ; pupil of Rudolf Zitte and Prof. Stephan Schwartz ; also worked under Tautenhayn and Rudolf Marschall. Since 1905 he has exhibited medals regularly every year at the Vienna Künstlerhaus. His medallic productions include : Jubilee medal of the Bozen-Meran Railway, 1906 ; — Mina-Emilie, conjoined busts of two young ladies ; — K. Adolf Freiherr Bachofen von Echt ; — Plaque on Universal Suffrage ; — Presentation Plaque for Scholastic services ; — Unser Bubi ; — Dr Johann Poschacher ; — 1909. Prof. Viktor von Renner,  $\text{Æ } 49 \times 74$  ; 1910. — Grossmutterl's Andacht  $\text{Æ } 45 \times 64$  ; 1911. Gandolf Graf Kuenberg,  $\text{Æ } 57 \times 75$  ; — 50<sup>th</sup> Anniversary of the Protestant Act of Toleration in Austria-Hungary, 1911 ; — Memorial medal of Dr Arnold Luschin von Ebengreuth in Graz, 1911 ; — Reverse of Centenary Medal of the K. K. Society of Friends of Music in Vienna, 1912 ; — Dr Paul Julius, 1913 ; — Dr August Bernthsén, 1912 ; — Alois Richter, on the Completion of the Retz-Drosendorfer Local Railway, 1910 ; — Portrait-plaque of Professor Dr Josef Schwerdfeger, 1911 ; — Plaque of the Mozarteum, on the 70<sup>th</sup> Birthday of Count Gandolf Kuenburg ; — 50 years' Jubilee of the Vienna Artists' Society, 1911 ; — Love, plaque ; — Plaque on the Inauguration of the Monument of the Battle of Ulm, 1913 ; — Memorial Medal of Archduke Francis Ferdinand of Austria, † 28. June 1914 ; — Assassination of Archduke Francis Ferdinand of Austria at Sarajewo,

1914; Æ 50 mill.; — Emperor Francis Joseph I, 1914-1915; Æ 60 mill.; — Archduke Charles Francis Joseph as heir to the Austro-Hungarian throne, 1914-1915; Æ 60 mill.; — Field Marshal Archduke Frederick, 1914-1915; Æ 65 mill.; — Archduke Karl Stephan, Patron of the Red Cross; Æ 66 mill.; — Francis Baron Conrad von Hötzendorf, Chief of the Headquarter Staff, 1915; Æ 65 mill.; — Archduchess Maria Theresia (Sister Michaela), 1916; 65 mill.; — General Rohr, 1915-1916; Æ, 65 mill.; — General von Krobatin, Austrian War Minister; Æ, 66 mill.; — General Freiherr v. Marterer; Æ 65 mill.; — Archduchess Isabella, 1916; Æ 65 mill.; — Memorial medal of Emperor Francis Joseph I., 1916, etc.

**HARTLEY, J. SCOTT** (*Amer.*). Contemporary Sculptor and Medalist, born in Albany (New York); member of the National Academy of Design; Society of American Artists, National Sculpture Society, and Architectural League. Founder of the Salmagundi Club.

At the New York International Medallic Exhibition, March 1910, he exhibited: Psyche and Mars (plaster); — Charles Baker (bronze); — Inness gold medal (plaster).

**HARTLIEP, HANS**. Known as **WALSPORN** (*Germ.*). Moneyer at Worms, 1491.

**HARTMANN, ANTON** (*Swiss*). Goldsmith, of St. Gallen, born 11. April 1715, died 19. May 1799; was Mint-master at St. Gall 1771-1785. Cf. T. Schiess, in *Schweiz-Künstler-Lex.*

**HARTMANN, CHRISTOPH** (*Swiss*). Goldsmith, of St. Gallen, born 4. September 1738, died 21. February 1802; appointed Mint-master at St. Gallen in 1792, but relieved of his office in the following year, for running away on account of debt. Cf. T. Schiess, in *Schweiz-Künstler-Lex.*

**HARTMANN, ENGEL** (*B.D.M.*, Vol. II, p. 437). By him is also a medal on the election of Adolf Friedrich, Duke of Schleswig-Holstein-Gottorp, as King of Sweden, 1743; further: Dr Ernst von Bergmann, of Berlin; 82 × 120 mill.

**HARTMANN, FRAU LUDO** (*Austr.*). Modeller of a Portrait-medallion of her mother, Frau Prof. Rudolf Chrobak, of Vienna, 1900 (in Dr F.P. Weber's collection).

**HARTMANN, JOHANN** (*Swiss*). Goldsmith, a native of Hochdorf (canton Lucerne); ancestor of the family of Goldsmiths and Moneyers; father of Jost H.; died 1565.

**HARTMANN, JOSEPH** (*B. D. M.*, Vol. II, p. 437). Goldsmith, and Mint-master, born 1591 (1593 ?) at Lucerne, died in 1673. Mint-master at Lucerne, 1620-1656. Represented the State of Lucerne at the Monetary conference in Zoug, 1636. Cf. Brun, *Schweiz. Künstler-Lexikon*.

**HARVEY, ELI** (*Amer.*). Contemporary Sculptor and Medallist ; born at Ogden, Ohio, in 1860 ; studied at the Art Academy of Cincinnati, under Professors Noble and Robisso ; Paris, 1889-90 ; at the Académie Julien, Professors Constant, Lefebvre, and Doucet ; at the Académie Delescluze ; and for animal sculpture at the Jardin des Plantes under Emmanuel Frémiet.



Declaration of War, by the United States, 6. April 1917.

Regular exhibitor at Paris Salons in painting and sculpture, 1896-1900. Received gold medal in painting at Paris et Province Exposition, 1900, also Wanamaker prize for sculpture at the American Artists' Association, Paris, 1900. Received medals for sculpture at Pan-American Exposition at Buffalo, 1901, and at Louisiana Purchase Exposition, St. Louis, 1904.

Received commission to execute all the animal sculpture and

decorations for the new lion-house, New York Zoological Park ; also large elk for the Order of Elks ; pair of recumbent lions for the Eaton Mausoleum, Canada, and other works of private and ideal character.

Represented in sculpture at the Metropolitan Museum of Art, New York, the City Art Museum of St. Louis, and private collections in the United States and Europe.

Member of National Sculpture Society, New York Architectural League, New York Municipal Art Society, New York Public Education Association, the American Federation of Arts, Washington, D. C., and charter member of American Art Association, Paris.

He exhibited the following works at the New York International Medalllic Exhibition, held in March 1910 : — Lioness recumbent ; — Fragment of pediment, No. 1. ; — Fragment of Pediment, No. 2., etc.

*(Catalogue of the New York Medalllic Exhibition.)*

In 1917 Eli Harvey produced for the American Numismatic Society a medal to commemorate *April 6, 1917*, the date of the declaration of war by the United States and of the National Alliance with other countries for the preservation of Democracy throughout the world. Uniface medal *R* 87, representing the American Eagle, claimed to be the most life-like portrayal of an eagle ever produced in medalllic art.

**HARY** or **HAY**, **NICOLAS** or **COLIN** (*French*). Mint-engraver at La Rochelle, *circa* 1374-† 1377.

**HASE**, **CHRISTIAN HEINRICH** (*B. D. M.*, Vol. II, p. 438). Mint-master at Hanover from 1813 to 17. February 1818 ; privy-mark **C. H. H.**

**HASEGAWA**, **J.** (*Jap.*). Director of the Mint at Osaka, appointed in 1893, and still in office in 1909.

**HASEROTH**, **MAX** (*B. D. M.*, Vol. II, p. 438). This artist has also cut gems : 1882. Diane enchanteresse, carnelian intaglio ; — 1883. La Source, after Guay, intaglio in natural carnelian ; — 1884. Portrait of M. M\*\*\*, cameo ; — 80<sup>th</sup> Anniversary of the Duke of Saxe-Altenburg “ Herzog Ernst Medaille”, 1904.

The following works were exhibited by him at the New York International Medalllic Exhibition, March 1910 : Brooch in rock-crystal set in diamonds ; — Seal with head cut in amethyst ; — Seal with portrait-head cut in beryl ; — Portrait of our boys (design for watch case).

**HASSE**, **GOTTFRIED** (*Germ.*). Die-cutter at Wernigerode 1674.

**HASTIVEAU, RAOULIN** (*French*). Mint-engraver at Bourges, 1421-1429.

**HATFIELD, H. C.** (*Brit.*). This Sculptor exhibited at the Society of Arts' competition, 1867, a panel, in bronze, chased, representing a group of the Virgin and Child (after Donatello), which is now in the Victoria and Albert Museum.

**HATTEM, JEAN VAN** (*B.D.M.*, Vol. II, p. 439). Appointed Engraver (*graveur particulier*) at the Brussels Mint, in succession to Pierre Meulemans, 8. March 1672. Three months later, on 29. May, he was named Engraver-general of H.M.'s coins in place of Michel van Thielt, who had just died, but he did not enter upon his new office before 14. January 1673. M. de Witte, from whom these details are culled (*Jean van Hattem, graveur bruxellois de Monnaies et de Jetons, Revue belge de numismatique*, 1914) remarks that, although previously but one Engraver-general existed for the Spanish Netherlands, the government did not wait for the decease of Van Hattem to appoint, on 3. August 1686, Philip Roettiers as *First* Engraver-general. Van Hattem left the Mint on 21. September 1691. Between 1672 and 1691 the following denominations were coined at Brussels, the dies for which were prepared by this Engraver: *℥*. Double Sovereigns, Sovereigns; — *℞*. Ducatoons, Half Ducatoons, Patagons, Half Patagons, and Sols; *Æ*. Liards and Gigots. These coins form a veritable iconographic series of Charles II of Spain.

Besides the fine jeton already mentioned with the arms of Jacques Pipenpoy, and dated 1672, M. A. de Witte describes the following: Jeton of the same, 1675; signed: **H. F.**; — Jeton of the Franc of Bruges, 1686; similarly signed: — 1674. Jeton of Jacques Pipenpoy; — 1675. Jeton of Philippe-Godefroy Van de Wouwere; — 1676. Jeton of J. L. Madoets; — 1677. Jeton of Jean Lools; — 1678. Jeton of Jean Heymans; — 1679. Jeton of Philippe-Godefroid Van de Wouwere; — 1680. Jeton of Jean Heymans; — 1681. The same; — 1682. Jeton of Georges-Ignace van Eesbeke, dit vander Haegen; — 1683. Jeton of Theodore d'Elshout, dit van Heusden; — 1684. Jeton of Jean Heymans; — 1685. The same; 1686. Jeton of Guillaume van Hamme; — 1687. Jeton of Jacques Madoets.

It is not certain whether Jean van Hattem ever engraved any medals. A certain Gabriel Grupello was paid on 1. January 1684 48 livres for a Portrait-medal of Charles II. As Grupello was a sculptor incapable of die-sinking and Van Hattem was his friend, it is surmised that the latter engraved the steel dies from a probable model by Grupello. It is however known that the artist executed a number of Pilgrims' badges.

M. de Witte has devoted to Jean Van Hattem a very full monograph, accompanied by numerous contemporary Mint Records.

**HAUBINGER** (*Germ.*). Gem-engraver, who was working at Rome, *circ.* 1790. His signature occurs on an onyx intaglio, representing a Roman head.

**HAULTETERRE, PIERRE** (*French*). Mint-master at Poitiers, 1427.

**HAULTEVILLE, PIERRE DE** (*Belg.*). Mint-master at Ghent, in conjunction with Jean Rasoir, 1426.

**HAUSSELDT, JOHAN VON** (*Germ.*). Mint-engraver at Aachen, *circ.* 1713-1716.

**HAUTSCH, GEORG** (*B. D. M.*, Vol. II, p. 441). By this Medallist are the further additional works : Paul Albrecht Richter von Komburg, 1693 ; — Victories of Charles XII. and Peace treaties of Traventhal and Altranstädt.

**HAVERKAMP, PROF. WILHELM** (*Germ.*). Contemporary Sculptor and Medallist, by whom are commemorative medals of the Inauguration of the Kaiser Frederick National Monument ; — and Dedication of the Kaiser Frederick Museum at Berlin, 1904 ; — Jubilee Plaque of the Imperial Yachting Club, 1907.

**HAY.** *Vide* **HARY** *suprà*.

**HAY, E.** (*Brit.*). Gem-engraver of the early part of the nineteenth century. He exhibited at the Royal Academy in 1817 two gems : Andromache, and Hector (from paintings by Rubens).

**HAYDON, SAMUEL JAMES BOUVERIE** (*Brit.*). Sculptor, who exhibited at the Royal Academy between 1840 and 1876. By him are some Portrait-medallions, including one of Mrs. George Read.

**HAYE, JEAN DE LA** (*French*). Goldsmith to King Henry IV. and Mint-master at Paris, 1587-1609. He died before 1612. *Vide* F. Mazerolle, *Notes et Documents pour servir à l'histoire des artistes français*.


**HAYLER, HENRY** (*Brit.*). Sculptor and Gem-engraver ; exhibited at the Royal Academy : 1852. Cameo portraits of Mrs. and Benedict J. A. Angel, Esq. ; — 1854. Cameo portrait of George Godwin, Esq. F.R.S., Hon. Secretary to the Art Union of London ; — 1856. Medallion portrait of Mr. and Mrs. Eames ; — 1858. Cameo portrait ; — 1859. Medallion portrait.

**HAYNAULT, JEROME DE** (*Flem.*). Mint-engraver at Mons under Philip II. of Spain.



**HAYNL, WENZL** (*Austr.*). Mint-engraver at Vienna, *circ.* 1767-1777; died on 6. January 1779.

**HAZEN, JEAN** (*Flem.*). Mint-engraver at Maestricht, appointed on 11. February 1524, on the decease of Ulrich Peeters, and in office until 1558.

**H**  **B** (*B.D.M.*, Vol. II, pp. 356, 443). By this artist is a Portrait-medal of Siegmund von Nanckenreut, 1551, in the British Museum Collection (*Num. Chron.*, 1904, Pl. VII, 3).

**H. C.** (*Brit.*). The copper farthings struck for circulation in Antigua and dated 1836 bear these letters on the obverse. They are the initials of Hannay and Coltart, merchants, who issued them.

**H. C. BR.** (*Germ.*). These initials occur on a medal of the Reichstag at Ratisbon, 1641, with bust of Ferdinand III.

**HEATON, RALPH (THE MINT BIRMINGHAM LIM<sup>D</sup>)** (*B.D.M.*, Vol. II, p. 446). This firm produced also : South African and International Exhibition at Kimberley, 1892; — New Bronze Coinage of George V. 1912 (part of the issue was struck at Birmingham, and bears the distinctive mark **H** in exergue).

**HEBENSTREIT, STEFAN ANTON** (*B.D.M.*, Vol. II, p. 446). Born at Kremnitz; Mint-engraver at Nagybanya, died in 1773.

**HÉBERT, LOUIS PHILIPPE** (*Canad.*). Contemporary Sculptor and Medallist; son of Théophile Hébert, and Julia Bourgeois, born at Ste. Sophie d'Halifax, Megantic County, Que., in 1850. He studied modelling with Napoléon Bourassa of Montreal, and also in Paris. In 1883 he was elected a member of the Royal Canadian Academy, having designed and executed the Maisonneuve Monument, besides others in Montreal and throughout the Province. His first attempt in the medal line was that struck in 1900 for J. Israel Tarte, which while somewhat crude, especially in the design of the reverse, shows flashes of the art by which he produced the masterpiece described below, the Lieutenant Governor Leblanc Medal, 1915 :

Obv. P E LEBLANC LIEUTENANT GOUVERNEUR DU QUÉBEC. Bust of the Lieutenant Governor to the right; behind the bust, 1915. On the truncation, **P. HEBERT**.

Rv. A wreath of maple leaves to the right and laurel to the left. Size 50 mill.

“Hébert's second effort was the medal of Dr. W. Aeland Oronhyatekha, Chief Ranger of the Independent Order of Foresters (signed : **P. HÉBERT 1900**). Hébert having made the delineation of the physical types of the aboriginal races of Canada his chief study,

is most happy in his portrayal of Dr. Oronhyatekha, a full blood Mohawk Indian, born in the Reserve at Desronto, Ont.”

BIBLIOGRAPHY. — R. W. McLachlan, *Artistic and Historic Medals struck in Canada in the year 1915*, A.J.N., 1916.

**HEBER, G A.** (*Amer.*). 1910, John M. Carrère, Architect, Æ Cast 151 × 158; — 1910 Jugate busts of John M. Carrère and Thomas Hastings, Æ cast 164 × 170.

**HECHENGARTEN, PETER RITTER VON** (*B.D.M.*, Vol. II, p. 455). Born in 1778, died on 20. July 1856; Mint-engraver at Carlsburg, *circ.* 1802-1856.

**HECKEL, JOHANN CHRISTIAN** (*Germ.*). Assistant and Mint-Warden at Stolberg, 1764.

**HECKER** (*Germ.*). Several gems of the middle of the eighteenth century are signed Hecker, but King suggests it is merely a misspelling of the name of **PHILIPP CHRISTOPH BECKER** (*q. v.*).

**HEDLEY, PERCIVAL, M. F.** (*Brit.*). Mr. Hedley is the grandson of the late Joseph H. Hedley, a former British Vice-Consul in Cairo, himself a landscape painter of no mean order, and whose brother, William, is mainly known for his construction of “Puffing Billy”, the first locomotive ever built in England. His father, Professor Florance H. Hedley, of the Consular Academy in Vienna, distinguished himself likewise in the arts of painting and modelling, while his relatives on his mother’s side were all noted sculptors, painters and architects. Small wonder, then, that the artistic element soon became manifest in young Percival, who, in fact, began modelling at the early age of four. He was apprenticed to the famous sculptor, Joseph Beyer, in whose studio he worked for four years. During the last year he entered the Academy of Fine Arts in Vienna, and passed the *three* years’ course in *one* year under Prof. Hellmer for sculpture, and Prof. Niemann for architecture, and also attended the lectures on anatomy by Profs. Toldt and Dalla Rosa at the University, and lectures on pathology and demonstrations in surgery at the Hospital by the famous Prof. Billroth, the intimate friend of Johannes Brahms. Comparative zootomy under Bruehl and archæology under Bendorff formed likewise part of his studies at the University, and last, not least, the theory of music under Anton Bruckner, and musical history under Prof. Hanslick.

While still with his master he assisted in the sculpture of groups and statues for the new House of Parliament, the Town Hall, the Burgtheater, the Art Galleries, the Natural History Museums, in short, almost all the monumental buildings which have sprung up

in the Austrian Capital during the past three decades, and which give Vienna that distinctly artistic and modern appearance for which she is known and admired.

At the comparatively early age of eighteen he set up his own studio, and one of his first patrons was the Archduchess Marie Therese, sister-in-law of the Emperor Francis Joseph. He made a hit with the life-size bust of that Princess, which brought him many commissions from the Imperial house and members of the aristocracy.

About 1890 Mr. Hedley started on a prolonged journey through Italy, and on his return to Vienna was commissioned to create a number of busts of composers for the International Music Exhibition, and it was then and there that he first commenced his "Famous Musicians", a task to which he has ever since devoted most of his attention. It is an interesting fact that — if we dispense with those hideous German china busts which are a disgrace and an insult to refined taste — there is, with one or two notable exceptions, scarcely a plastic representation of any of our foremost composers and musicians.

At Vienna, and in the course of his travels, Mr. Hedley made the personal acquaintance of almost every contemporary musician of note, and most of them were added "in effigy" to his gallery. Many of these acquaintances ripened into warm friendships. For twelve years, in fact, up to the master's sad end, he remained in close touch with Brahms, and the portraits he did during this time are justly considered the best likenesses of the great composer.

In 1893 we find the artist again in Italy, this time as a painter. After his return, he took up his abode in Vienna, where, with the exception of a short sojourn in Munich, he remained until 1897, when he left that city — to start on a tramp through Europe for the purpose of painting a large number of landscapes, commissioned by a Fine Art Company in Austria. This pilgrimage was extended over a period of about two years, and ended, after another stay in his beloved Rome, in his settling for a time in England, to devote his time and energy to his country.

Since his return to England he has contributed to the Royal Academy, and most of the Provincial Art Galleries. His splendid bronze bust of Sir Edward Elgar was shown at the Royal Academy, and his plaque in silver of M<sup>me</sup> Clara Butt — the very first specimen executed in this new style — has been acquired by the late King. His remarkably clever plaquette of Paderewski was purchased by the Belgian Government, and in connection with the present exhibition he has gained distinction through his charming design of the official Exhibition medal and stamp.

The plaques in oxidized silver constitute the latest achievement

of the artist. He depicts his subject thoroughly after his own heart and his plaques show a variety of attitudes hitherto rarely seen in plastic art. There is no stiffness, no constraint, no posing. Although entirely free from conventionalism Hedley can hardly be styled a modern artist as "modernity" is understood, nowadays, and though his portraits are essentially impressions, he is not an Impressionist; in fact, he belongs to no special creed; he is an artist, free and natural, with a characteristic style which is all his own.

It is interesting to note that all his latest creations, as for instance some of the Elgar portraits, the plaques of Dr. Richter, M<sup>me</sup> Clara Butt, Arthur Nikisch, Miss Lily Elsie, Lewis Waller, Pélissier, etc., etc. were impressions fixed upon the mind and entirely reproduced from internal reflection. He very rarely requires "sittings", and even if he does ask his subjects to his studio he seldom works in their presence, merely contenting himself with a chat over a cup of tea, in order to study their character and peculiarities.



Portrait-medal of Dr Elgar, by Hedley.

It is this power of observation, and the unusual faculty of retaining the characteristics and details of the features, combined with the complete mastery over all technical difficulties, which lies at the bottom of his extraordinary success.

To repeat a recent remark of a well-known sculptor, "Hedley's plaques are veritable paintings", and indeed they give more the impression of pictures than sculptures.

The artist is now (1920) residing at Geneva (Switzerland).

The series of Portrait-plaques comprise :

	Modules en millimètres.
1. Paderewski (100 exemplaires numérotés).	120 × 80
— No 1. Ministère des Beaux-Arts, Bruxelles.	
— No 2. Musée du Luxembourg, Paris, etc. No 7. Imp. Collection des Médailles, Vienne.	
2. Kubelik, figure entière (signé).	180 × 110
3. Arthur Nikisch, célèbre chef d'orchestre, dirigeant, figure entière (signé).	210 × 120
4. Hans Richter — — —	210 × 120
5. Sir A. Mackenzie, directeur de l'Académie de musique à Londres, dirigeant, fig. ent. (signé).	180 × 110
6. Mme Clara Butt-Rumford, cantatrice, fig. ent. (signé). (L'original acheté par le roi Edouard).	205 × 80
7. Eugen d'Albert, jouant du piano, fig. ent. (signé).	210 × 120
8. — — —	90 × 65
9. Georges V, roi d'Angleterre (100 exemplaires numérotés).	225 × 160
10. Lord Roberts.	120 × 80
11. Mischa Elman, violoniste russe (signé).	120 × 80
12. Mme Lily Langtry, actrice, fig. ent.	240 × 100
13. Leschetitzki, célèbre pianiste (signé).	120 × 80
14. A. Glazounow, compositeur russe.	90 × 65
15. Tchaikowski, compositeur russe.	120 × 80
16. Shakespeare, médaille (100 exemplaires numérotés).	180
17. Miss Maud Allan, danseuse, fig. ent. (signé).	230 × 100
18. Salomé, dansant, fig. ent.	200 × 80
19. — — — en argent, oxydé en couleurs (6 exempl. numérotés).	200 × 80
20. Mephistofelès (M. Max Behrend) (signé).	140 × 100
21. Frédéric Chopin.	90 × 60
22. Père Vaughan, célèbre orateur catholique.	100 × 80
23. Lewis Waller, acteur (signé).	165 × 110
24. Joseph Coyne, comédien (signé).	165 × 110
25. Péliissier, chef des "Follies", à Londres (signé).	165 × 100
26. "La Princesse Dollar" (Mlle Lily Elsie) (signé).	165 × 100
27. "La Veuve Joyeuse" (Mlle Lily Elsie).	110 × 110
28. Sir Edward Elgar, le plus célèbre compositeur anglais (signé).	120 × 80
29. Madame Butterfly (Mlle Emma Destinn) (signé).	120 × 80
30. Oscar Nedbal, chef d'orchestre, Vienne (signé).	120 × 80
31. Comtesse Angèle Potocka, fig. ent. (signé).	200 × 120
32. "Ars longa, vita brevis" (100 exemplaires numérotés), Luxem- bourg.	75
33. Dr William Gemmell, Glasgow, médecin, fig. (signé).	160 × 110
34. Dr Jones, Londres, médecin (signé).	150 × 90
35. Prof. Dr Wild, Melbourne, Australie, fig.	200 × 120
36. "Lev. Valerius" (l'acteur Lewis Waller) style romain (100 exem- plaires numérotés). Musée du Luxembourg.	120
37. Comtesse Kinsky-Palfy, figure entière (signé)	280 × 180
38. Edouard VII., roi d'Angleterre (fumant un cigare), fig. ent.	170 × 90
39. Shakespeare, de face.	120 × 80
40. — profil (100 exemplaires numérotés).	190 × 130
41. Cardinal Wolsey } (Sir Herbert Tree).	120 × 80
42. Viola }	165 × 115
43. Rosalinda } caractères shakespeariens.	165 × 115
44. Ophèle }	165 × 115

45. Marie-Thérèse, archiduchesse d'Autriche, fig. ent. (signé). Imp. Collect. des Médailles, Vienne.	240 × 100
46. Victoria, reine d'Angleterre.	150 × 120
47. Reggia H.	45
48. Vainqueur, cheval pur sang, fig. ent.	170 × 180
49. Rika.	165 × 135
50. Ninetta.	120 × 80
51. Lucia, Etude de Rome.	112 × 60
52. Ancient Art Exhibition, Londres.	85
53. La Musique, fig. ent.	260 × 114
54. Guy F. Laking, directeur du nouveau Musée de Londres.	120
55. La Merveilleuse (M <sup>lle</sup> Evie Greene), fig. ent. (signé).	270 × 130
56. Baigneuse, fig. ent.	230 × 150
57. Plongeuse, fig. ent.	260 × 115
58. Après le bain, fig. ent.	260 × 115
59. Les Caresses de la Vague, fig. ent.	50 × 120
60. La Sirène, fig. ent.	50 × 150
61. Le Procès, groupe, figures entières.	30 × 150
62. Vive-la-joie (La Skieuse), fig. ent.	300 × 130
63. Ingénue, fig. ent.	230 × 150
64. La Chute d'Eve, fig. ent.	230 × 150
65. Une vraie paysanne de Chambéry, fig. ent.	360 × 130
66. La gaie Vaudoise.	30 × 100

*Médailles :*

	Mm.
1. Sir Edward Elgar (Luxembourg).	25
2. Paderewski.	22
3. Péliissier.	22
4. Ancient Art Exhibition, fig. ent. (Luxembourg).	22
5. Lily Elsie.	22
6. Salomé, fig. ent.	30 × 12
7. Joseph Coyne (Luxemb.).	19
8. Lewis Waller (Luxemb.).	19
9. Edouard VII, fumant un cigare, fig. ent. (Imp. Collection des Médailles, Vienne).	42 × 20

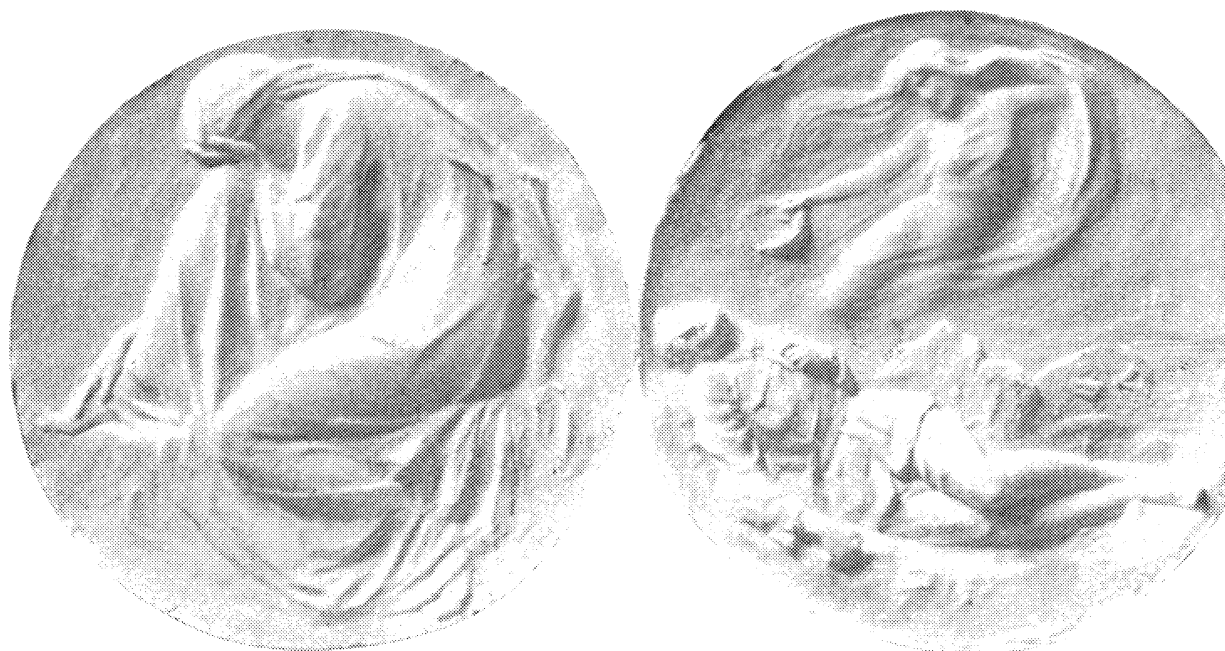
Hedley has also executed a number of medals relating to the Great War, and in 1917 he organised at Geneva an Exhibition of his works in connection with his 1000<sup>th</sup> production.

*Quelques œuvres récentes : (Médailles et Plaquettes)*

Lady Washington ; — La Triple Alliance protégeant la Belgique ; — L'entrée de l'Italie ; — Pour la justice et l'humanité ; — Nobis maxima victoria ; — Coup de grâce au militarisme ; — Les sœurs latines (France et Italie) ; — L'amitié Franco-Suisse ; — Le Droit de la Femme ; — Léopold Ketten, méd. comm. (Luxembourg) ; — Henri Kamm, méd. comm. ; — Emile Dreyfus, Pres. Numism. Soc. ; — Maîtrise des mers (Luxembourg) 2 exempl. ; — Otto Barblan, méd. com. (Luxembourg) ; — Cardinal Schiner, évêque de Sion 1499-1522, exécutée p. l. S.S.N. (Luxembourg) ; — Ferdi-

nand Held, dir. conservatoire, méd. comm.; — Ed. Laurens; — Souvenir des Alliés, méd. com.; Luxembourg; — Tristesse, Luxembourg; — Louis de la Cruz; — G. Middleton Edwards, Vice-Consul Brit.; — Templeton Strong; — Jean Bartolomi, Prés. conservatoire; — Albert Paychère, méd. commémorative; — Charles de Fontenay; — Etienne de Fontenay; — Joseph Szigeti; — Rose Féart; — Guy Beckmans; — F.F. Roget; — Maurice Kufferath; — Vicomtesse de Fontenay; — Paul Balmer; — Prof. George D. Henon; — Gustave Doret; — Alexandre Moriand; — Dr Huter, Strasbourg; — Douleur maternelle (marbre); — L'Allemagne devant la statue de la Justice; — Gloria defunctis (marbre); — George Autran, ing. Rhône au Rhin; — François Naly; — Souffrance, buste 2 fois grandeur naturelle.

The artist died on 29<sup>th</sup> July 1921.



Gloria Defunctis.

**HEDLINGER, JOHANN KARL** (*B.D.M.*, Vol. II, 455). Goethe, comparing Hedlinger with Hamerani remarks: "Das, wozu Otto Hamerani die Bahn gebrochen, führte H. aus. Seine Kunst ist noch mehr auf gefällige Weichheit und überdies auf malerische Effekte berechnet. Jenem gegenüber haben die Haare bei H. bessere Massen und grössere Keichtigkeit, die Köpfe überhaupt etwas mehr Relief. Er steht ferner dem ersteren in der Ausführung nicht nach und besitzt über denselben den wesentlichen Vorzug von mehr Geist und Lebendigkeit."

**HEDY** (*Germ.*). An onyx intaglio, with head of Medusa, is signed **HEΔY**, and is the work of an eighteenth century Engraver.

**HEFERING, DITTRICH** (*Germ.*). Die-cutter at Wernigerode 1674.

**HEGI, N.** (*Swiss.*). Goldsmith of Zurich, who engraved dies for a Pattern Half-Thaler of Zurich, which was not placed in circulation.

BIBLIOGRAPHY. — A. Durand, *MS Catalogue of Medallists and Coin-engravers*, 1858.

**HEILMAYER, M.** (*Germ.*). Contemporary Sculptor and Medallist, by whom is a satirical medal on the Triple Entente, 1914; 38 mill. *R.* DIE ENGLISCHE CHIMÄRA.

**HEINEMANN, BEREND** (*Germ.*). Mint-master at Lübeck, 1502–† 1514.

**HEINEMANN, FRITZ** (*Germ.*). Contemporary Sculptor, residing at Charlottenburg. At the Berlin Kunst-Ausstellung, 1907, he exhibited two Plaquettes : Head of a Child; — Max Jähns.

**HEINRICH. JOHANN PHILIPP** (*Germ.*). Engraver, Chaser, and Mint-engraver at Frankfort-on-M., born on 26. September 1804 at Hanau, died 17. August 1867 at Bornheim. He cut dies for Military Decorations, etc.

**HEINRICUS** (*Germ.*). Moneyer at Worms, *circ.* 1179.

**HEITEFUSS, GEBRÜDER** (*Germ.*). A firm of Frankfort Die-sinkers who contracted for the coinage of copper Hellers for Nassau, 1822.

**HEJDA, WILHELM** (*Germ.*). Contemporary Sculptor and Medallist; author of some medals commemorating the European War : The submarines; 40 mill.; — Red Cross for the Protection of Horses during the War; iron, 89 × 62 mill.; — Armoured Car; iron, 89 × 62 mill.; — German Sappers; iron, 90 mill.; — 85<sup>th</sup> anniversary of Birth of Emperor Francis Joseph I., 18 August 1915; — 1914-1915; iron, 70 mill.; — Austrian Resistance, 1914-1915; iron, 40 mill.; — Against a World of Foes; 40 mill.; — Submarine Warfare; 40 mill.

**HEJDER, WILHELM** (*Vide HEJDA B.D.M.*, Vol. I, 1904, p. 470). Dr F. Parkes Weber possesses a Portrait-medallion of a Viennese Lady by this artist, 1892.

**HELD, AUGUST LUDWIG** (*Germ.*) (*B.D.M.*, Vol. II, 1904, p. 470). 1837, Luther Jubilee at Schmalkalden *Æ* 30; — 1837, Six hundredth anniversary of the founding of the town of Elbing, *Æ* 38.



**HELD, JOHANN GOTTFRIED** (*B.D.M.*, Vol. II, p. 471). This Engraver, who was born at Breslau in 1734, was Medallist to the Mint there from 1764 to 1799. His signature **H** occurs also on a Silver Medal, granted by Frederick William II. of Prussia for Loyalty to the Crown, 1794 (Heyden, *Ehren-Zeichen*, n<sup>os</sup> 5-7).

**HELD, L.** (*Germ.*). Die-cutter of the first half of the nineteenth century, who was employed at the G. Loos Medallie Mint, Berlin. He signed a medal commemorating the Marriage of Duke Alexander Charles of Anhalt-Bernburg with Princess Frederika of Schleswig-Holstein-Beck, 30. October 1834 (signed : **L.H.F.**).

**HELFRICHT, FRIEDRICH FERDINAND** (*B.D.M.*, Vol. II, p. 471). Born 8th May 1809 at Zella St. Blasii; was employed at the Gotha mint under Kleinsteuber, 1827; worked in Berlin under Johann Gottfried Schadow; Chief-engraver and Medallist at Gotha, from about 1833 to 1892; died on 16th May 1892.

The following is a list of the artist's principal works as described by Dr Behrend Pick, *Die Arbeiten des Gothaer Stempelschneiders Ferdinand Helfricht*, 1916 : — 1827. B. von Lindenau; — 1828-1831, Dies for coins of Ernest I of Saxe-Coburg-Gotha; — 1832, 25th Anniversary of Reign of Ernest I; — Second Marriage of Duke Ernest I; — 1832 or 1833, Gotha Prize Medal; — 1834, Medal of Merit of Duke Frederick of Saxe-Altenburg; — Medal of Merit of Duke Ernest I of Saxe-Coburg-Gotha; — Conventions Gulden of same; — Æ. 3, 2, 1  $\frac{1}{2}$  and 1 Pfennig; — 1835, Conventions Thaler of Ernest I; — Æ. 2, 1  $\frac{1}{2}$  and 1 Pfennig; — 1835, Confirmation medal of the two Princes Ernest and Albert; — Civil Merit Medal of Ernest I; — 1836, Ducat of Ernest I; — Medal of Merit of Duke Bernhard of Saxe-Meiningen; — Prize Medal, with bust of Ernest I; — 1837, Civil Merit medal of Ernest I; — 1 Groschen (Gotha); — Confirmation medal (Luther); — 1838, *℞.* 6 and 3 Kreuzer (Coburg); — Marriage medal of Duke Alexander of Württemberg with Princess Marie of Orleans; — 1840, Marriage medal of Prince Albert and Queen Victoria; — Friedrich August Wolf († 1824); — Last coinage of Duke Ernest I (2, 1,  $\frac{1}{2}$  Thaler, 2, 1,  $\frac{1}{2}$  Groschen; 2 and 1 Pfennig); — 1841, Carl Gottfried Müller, archaeologist († 1840); — 1842. Ducat for Saxe-Coburg-Gotha; — Marriage medal of Prince Ernest of Saxe-Coburg-Gotha with Princess Alexandrine of Baden; — Berthold G. Niebuhr; — Mühlhausen Jubilee of the Reformation; — Friedrich Jacobs, archaeologist; — 1843, Rev. of 3  $\frac{1}{2}$  Gulden of Bernhard of Saxe-Meiningen; — Obv. of Gulden and  $\frac{1}{2}$  Gulden of same; — 1844, Tercentenary of Eisenach Gymnasium; — (1844) 1845, Memorial Medal of Duke Ernest I of Saxe-Coburg-Gotha; — 1846, First

coinage of Duke Ernest II; — Visit of Prince Consort and Queen Victoria to Ohrdruf; — 1845 (?), Schiller; — 1846, Saxe-Coburg-Gotha Military Decorations; — Rev. of Saxe-Meiningen 'Vereins' Coinage; — 25<sup>th</sup> Anniversary of Reign of Duke Bernhard of Saxe-Meiningen; — 1847, Medal with bust of Duke Bernhard;  $\mathcal{R}$ . FIDELITER ET CONSTanter; — Georg Riedesel Baron zu Eisenbach († 1854); — 1848-49, Coinage of Gotha; — 1850, Marriage Medal of Crown Prince George of Saxe-Meiningen with Princess Charlotte of Prussia; — 1851, Echernförde Cross; — Masonic Lodge Apollo at Leipzig; — 1853, Prize Medal of the Industrial Exhibition at Gotha; — Medal of Merit of Bernhard of Saxe-Meiningen; — 1853-1854, Saxe-Meiningen 3  $\frac{1}{2}$  Gulden = 2 Thaler; Double Gulden; — 1854, Obv. of Gulden,  $\frac{1}{2}$  Gulden; Kreutzer,  $\frac{1}{2}$  and  $\frac{1}{4}$ ; — Double Thaler of Saxe-Coburg-Gotha; — Prize Medal of Iena University; — 1855,  $\frac{1}{6}$  Thaler of Saxe-Coburg-Gotha; — 1856, Carl Morgenstern; — Prize Medal of the Agricultural Society of Thuringia; — 50 years' Jubilee of Masonic Lodge of Gotha (Ernest II); — Inauguration of the College of Waltershausen; — 1857, Agricultural Show at Gotha; — Friedrich Doepping; —  $\mathcal{R}$ . of Double Thaler and Thaler of Kingdom of Saxony; — Centenary medal of Charles Augustus of Saxe-Weimar-Eisenach; — Medal of Merit of same; — XIX. Congress of German Agriculturists and Foresters at Coburg; — Centenary of Iena University; — 1859, Vereinsthaler of Saxe-Meiningen; — Schiller Centenary; — 1860,  $\mathcal{A}$ . Coinage of Saxe-Meiningen; — Cross of Merit for Arts and Sciences (Saxe-Coburg-Gotha); — 1861, Order of Masonic Lodge at Langensalza; — First German Rifle Meeting at Gotha; — 1863, Insignia of the Weimar Congress of Artists; — Weimar Scholastic Prize (Jubilee of the Battle of Leipzig); — Prize Medal for Agriculture of Giessen; — 1864, Vereinsthaler of Saxe-Coburg-Gotha; also  $\frac{1}{6}$  Thaler; — 1865, 2 and 1 Groschen (S.C.G.); — 1867, Medal of Merit of Saxe-Meiningen (Duke George); — Obv. of Thaler of Duke George; — Reconstruction of the Wartburg; — 1868,  $\frac{1}{2}$  Groschen (S.C.G.);  $\mathcal{A}$ . 2 and 1 Pfennig; — Darmstadt Prize medal for Agriculture; — Christian Bernhard von Watzdorf († 1870); — 1869, Jubilee Thaler and  $\frac{1}{6}$  Thaler of Saxe-Coburg-Gotha; — Medal for Merit, awarded to Ladies (Saxe-Coburg-Gotha); — 1870, Coinage consisting of Thaler, 2 Groschen, 1 and  $\frac{1}{2}$  Groschen, 2 and 1 Pfennig of Saxe-Coburg-Gotha; — Medal of Merit for 1870 (Saxe-Weimar-Eisenach); — 1871, Saxe-Altenburg Medal for Merit, with bust of Duke Ernest; — Saxe-Meiningen Medal for Merit, with bust of Duke George; — Saxe-Weimar-Eisenach Cross for Military Merit 1870/71; — Athletic competition at Gotha; — Fränkenhayn Memorial medal of 1870/71; — 1872. Baron von Leesen; — Agricultural Prize Medal of Saxe-Coburg-Gotha; — Mayence Agricultural Prize

Medal; — Obv. of 20 Mark piece of Saxe-Coburg-Gotha, with bust of Duke Ernest; — Darmstadt Horticultural Prize Medal; — 1875, Saxe-Altenburg, Medal for Arts and Sciences; — Another, for Saxe-Meiningen; — 1875, Insignia of Gotha Agricultural Society; — 1876, 50 Years' Jubilee of the Duchy of Saxe-Altenburg; — 1877, Medal of the Military Club of Markneukirchen; — 1878, Silver Cross of Merit of Saxe-Weimar-Eisenach; — Another, for the three Duchies together; — 1876, Medal of the Horticultural Society of Gotha (Jubilee); — 1880, Agricultural Prize Medal of Saxe-Coburg-Gotha; — German Photographers' Society; — Jubilee Medal of the Thuringian Horticultural Society; — Masonic Medal of Gotha; — 1881, Life-saving medal of Saxe-Weimar-Eisenach; — 75 years' Jubilee of the Masonic Lodge at Gotha; — 1882, German Photographers' Society; — Life-saving medal of Saxe-Altenburg; — 1883, Life-saving medal of Saxe-Coburg-Gotha; — German Photographers' Society; — 1883, Joachim Marquardt, archaeologist; — 1884, C. P. K. Winchel; — VIII<sup>th</sup> German Rifle Meeting at Leipzig; — Iena Commemorative medal of the Rifle Club (with bust of Duke Charles Alexander); — 1885, Darmstadt, Jubilee of the Horticultural Society; — 1886, Prize Medal for the National Exhibition of Saxe-Altenburg; — Gotha Klippe on the Jubilee of the German Riflemen's Association; — 1887, Prize Medal of Saxe-Coburg-Gotha; Jubilee of Queen Victoria; — 1888, Saxe-Meiningen Military Decorations; also, for Saxe-Coburg-Gotha; — 1889, Medals for Merit of Saxe-Weimar-Eisenach; — Wartburg Medal; — 1890, Medal for Merit of Saxe-Meiningen; — 1891, Prize Medals of Saxe-Coburg-Gotha, Saxe-Altenburg; — German Photographers' Association; — 1892, Saxe-Coburg-Gotha, Medal of the Masonic Lodge on the Golden Wedding of Duke Ernest II. and consort.

**HELLEMMES, JACQUES DE** (*Belg.*). Mint-master at Namur, 24. October 1421-1423; again in conjunction with Adam Ramer, 16. July 1425-18. May 1426, and with Jean Bernart, 24. July 1426-30. November 1426; once more alone, 1. December 1426—Easter 1427.

**HELLEMMES, (?) JÉRÔME DE** (*French*). Mint-master at Tournai, 1490: annulet under *Karolus*.

**HELLEMMES, MARC DE** (*Belg.*). Son of Jacques de H.; Mint-master at Namur, 10. June 1428-16. May 1433; and in conjunction with Nicaise de H., 30. May 1433-10 October 1433.

BIBLIOGRAPHY. — R. Serrure, *Dictionnaire de l'Histoire monétaire belge*.

**HELLER, FLORENT ANTOINE** (*B. D. M.*, Vol. II, p. 473). At the

Salon of 1904 this artist exhibited a frame containing nine pieces in silvered metal: H. H. Pope Pius X. (two profile portraits), etc.

The following works were exhibited by him at the Paris Salons between 1888 and 1900: 1888. The 3. December 1887; — Commemoration of the Foundation of Providence, U. S. A.; — 1889. Montmartre and its legend; — A Queen; — President Carnot; — 1890. Médaille de présence of U. S. A. Alsatians; — Genius holding Washington and Mirabeau; — 1894. Disembarkation of Roger Williams, Puritan pioneer; — Columbus and his vessels; — 1895. Glorification of Carnot; — Birth of Minerva; — The Tree of knowledge; — 1896. Lendemain de Froeschviller; — La toilette; — M<sup>me</sup> Diogène; — Montmartre et sa légende; — Mary Stuart; — Mon oncle au Texas; — 1897. Medaea; — Saverne; — The Seasons; — Head of France; — 1898. Rustic Wedding; — Nativity; — Laughter, etc.

**HELLER, PETER** (or **PHILIPP**). (*Austr.*). Mint-engraver at Vienna, 1504-1569.

**HELMORE** (*Brit.*). Contemporary Die-sinker and Engraver of Exeter. His name occurs on some modern Traders' Tokens of Exeter, several varieties of which are represented in Mr. L. L. Fletcher's Collection.

**HEMING & CO.** (*B. D. M.*, Vol. II, p. 475). The Prize medal, with bust of Queen Victoria was not modelled by Frampton, but Gibbons, and the dies were cut by Messrs Pinches and Co., who struck the medal.

**HENNEGUY, LOUIS HONORÉ** (*French*). Contemporary Sculptor, born at Andeville (Oise); pupil of Yerry. At the Salon of 1884, this artist exhibited a medallion in mother-of-pearl representing Neptune and Minerva disputing the honour to name the city of Athens; — 1885. Diana bathing, shell cameo; — 1886. Shepherd and Sylvanus, cameo; — 1887. Water Fall and Stream, cameo; — 1888. Three Portrait-medallions.

**HENNIGES, ISAAK** (*Germ.*). Mint-engraver at Stolberg, 1612.

**HENNIGK** (or **HENNIGS**), **ISAAC** (*Germ.*). Mint-engraver at Clausthal, *circ.* 1630-1637. A medal of Duke Frederick of Brunswick-Lüneburg, dated 1637 and signed **I H** is described and illustrated in Fiala, *Münzen und Medaillen der Welfischen Lande*, Hanover, Pl. VI, 1.

The same Engraver, or possibly another member of the same family, may be the author of an undated medal of Augustus or Ratzeburg, Duke of Brunswick and Lüneburg. **R.** + **ZVM GELVCK**

**ERIOS** <sup>w</sup>**HOFFNVNG** + **H** + (Fiala, Pl. V, n° 4).

By Isaac Hennigk is a Löser of 10 Reichstaler of Duke George of Brunswick and Lüneburg 1638; R. ANNO.MDCXXXVIII.AVF.GOTT. TRAW.ICH.

**HENNING, A. I.** (*Amer.*). 1859, Washington Irving, 1783-1859, American historian, Æ 69.

**HENNING, JOHN** (*B.D.M.*, Vol. II, p. 477). This artist began life as a carpenter, and did not take to art as a vocation until he had reached the mature age of forty. His great work, which he achieved in twelve years, was the restoration of the Parthenon and Phygalian friezes. These he reproduced in miniature for sale.

Henning was born on 2. May 1771; his father Samuel Henning was a carpenter and cabinet-maker. In the year 1799 he made his first attempt at modelling, after seeing some wax medallions at Sir Henry Raeburn's studio at Edinburgh, where he had gone on a



Portrait of John Henning.

visit. His first Portrait-medallion was that of a comrade of his, A. Woodrow, "a strong though a coarse likeness". Acquaintances teased him to model their portraits, and soon, from his own immediate neighbourhood, sitters came to him to have their medallion-portraits in wax.

Early in 1800 he made the acquaintance of a Mr James Monteith at Glasgow, who induced him to leave the carpenter's bench and follow his artistic tastes. From that date, his fame went on increas-

ing, and among his sitters we find such names as Lord Jeffrey; — Lord Murray; — Lord Brougham; — Francis Horner; — Mrs. Siddons, and many other celebrities.

In 1811 he came to London, where he henceforth resided. The work of reproducing the Elgin marbles was succeeded by others of almost equal value; the cartoons and the Transfiguration of Raffaello, engraved in intaglio, in the same delicate and beautiful style. In this undertaking the father was assisted by his son, who followed the profession. Other works in relief were executed by the same united hands, among which may be mentioned the friezes on Hyde Park Gate, of which John Henning Jun. furnished the designs; those on the Athenaeum Club House, and a diplomatic box engraved in steel, after Flaxman. These works, together with numberless medallions and busts, occupied the sculptor until 1846. He died in 1851, aged 80 years.

There is a commemorative medal by him of the Battle of Waterloo, 1815, and Messrs Spink have had Portrait-medallions in biscuit of Sir A. Davy, dated 1812; — Francis Lord Jeffrey (now in Baillie's Institution, Glasgow); — Princess Charlotte of Great Britain, etc.

**HENRI, ÉMILE** (*French*). Contemporary Gem-engraver, born at Cauvicourt (Calvados); pupil of M. Gallet. At the Salon of 1889 this artist exhibited a cameo in onyx representing the Virgin.

**HENRIQUES, JONATHAN** (*Germ.*). Mint-master at Tönning, 1703-1705.

**HENRIONNET** (*B.D.M.*, Vol. II, p. 477). By this Engraver is further: Ferdinand VII. of Spain, 1820.

**HENRY, NICOLAS** (*French*). Engraver of Jetons, *circ.* 1553.

**HENRY, S.** (*Brit.*). This name occurs as that of the Patentee for a coin-weight Quarter-Guinea of George I.-III.

**HENSHAW, I. & R.** (*Brit.*). Die-sinkers, Seal-engravers, and Medallists at Birmingham (Edmund St.), first half of the XIX. century.

**HENTSCHEL, BENEDIKT** (*Austr.*). Goldsmith, and Die-cutter at the Mint of Joachimsthal, 1616-1624.

**HENZL** (Vol. II, p. 478). Goldsmith and Mint-engraver at Kuttenberg, 1506-1508.

**HERAEUS, CARL GUSTAV** (*Austr.*). Born at Stockholm in 1671, died in 1727 at Vienna, where he was from 1710 Imperial Court Medallist and Inspector of Antiquities.

**HÉRAIN, JEAN** (*Belg.*). Sculptor, born at Louvain, 24. October

1853; pupil of Van der Linden, the Académie royale des Beaux-Arts of Brussels and Ecole des Beaux-Arts of Paris. He obtained in 1897 a medal of the Second Class at Brussels, and the following year, a gold medal at Munich for sculpture. He has also produced medallic work.

**HÉRALDE, JEAN DE** (*French*). Mint-engraver at Bordeaux, *circ.* 1570.

**HÉRANT-BENDER, MARIE** (*French*). Contemporary Sculptor, born in Egypt; pupil of Thomas and Tonnelier. At the Salon of 1904 he exhibited a Portrait-medallion in bronze, and in 1905 two Prize medals of the Société d'hygiène de l'Enfance.

**HERBEMONT AUGUSTE ALBERT** (*B.D.M.*, Vol. II, p. 481). Further exhibits were made by this artist at the Salon de la Société des Artistes français, Paris: 1904. Portrait-medallion of M. J. H\*\*\*; — 1907 and 1908. Several Portrait-medals and Medallions; — 1909. Portrait-medallion of Dr Lamy; — 1910. M. Louis Lamy and nine other Portrait-medals; — 1912. Portrait-plaquette of Achille Cesbron; — Portrait-medallion of Louis Vauthier; — 1913. Portrait-plaquette of Edouard Camus; — 1914. Portrait-plaquette of Dr A. G. Bardet.

**HERBERT, GWENDOLEN** (*Brit.*). Contemporary Sculptor and Medallist, born in Ireland; pupil of M<sup>lle</sup> Geneviève Granger, and MM. Van der Stapfen and Hughes. At the Salon of 1906 she exhibited two plaquettes: Goats; — Portrait of M<sup>lle</sup> Geneviève Granger; — 1907. Royal Academy: Portrait-plaquette of her teacher, M<sup>lle</sup> Geneviève Granger; — Silver Medal for Physical Training College; — Bronze Plaque representing Goats at Glendalough; — Portrait-medal of Mrs. Guinness and others.

**HERBERT, J.** (*Brit.*). Engraver, by whom is a Portrait in silver, high relief, on a papier maché box of Wellington.

**HERCULE, BENOIT LUCIEN** (*French*) (*B.D.M.*, Vol. II, p. 482). 1905. Exposition Internationale d'Alimentation et d'Hygiène appliquée at Paris, Æ 57.

**HERING, ALOYS** (*Germ.*). To this engraver is attributed a medal of Philip, Count Palatine (1455-1541) (Erbsten sale Cat. 167).

**HERING, HENRY** (*Amer.*). Sculptor and Medallist, 4 West 33rd Street, New York City. He was born in New York City, February 15, 1874; studied at Cooper Union, at the Art Students League and at the Ecole des Beaux-Arts in Paris. Mr. Hering also studied with Philip Martiny and with Mercier, and later under Augustus

Saint Gaudens, with whom he was associated at Cornish, N.H., for eight years.



Huntington Wolcott Jackson, by H. Hering.

He received the bronze medal at Ghent, Belgium in 1913, and bronze and silver medals at the San Francisco Exposition, 1915. His works have been exhibited at the American Numismatic Society Exhibition, in 1910; at Ghent, 1913; at the Architectural League, New York; at the Pennsylvania Academy of Fine Arts; at the Academy of Design; and at the Floating Exhibition arranged by the Sculptors' Society.

Mr. Hering's more important medallic works include :

1909. Portrait medallion of Mrs. Tracy Dows and son,  $\text{Æ } 144$ ; — 1909. Stephen Henry Olin,  $\text{Æ } 143 \times 160$ ; — 1909. The Scarsdale Golf and Country Club, medal awarded in gold yearly,  $\text{Æ } 34$ ; — 1911. Portrait memorial tablet of Huntington Wolcott Jackson,  $\text{Æ } 155 \times 208$ ; — 1911. Charles Albert Coffin,  $\text{Æ } 148 \times 198$ ; — 1912. Evarts Tracy,  $\text{Æ } 145 \times 172$ ; — 1912. Apartment House medal, awarded annually by the New York Chapter of the American Institute of Architects,  $\text{Æ } 87$ ; — 1915. Official Seal of the Panama-Pacific International Exhibition, San Francisco,  $\text{Æ } 50$ .



Mr. Hering has also done excellent work in sculpture, including :  
1906. Bust of John Freeman ; — 1908. Bronze bust of Augustus Saint Gaudens ; — 1909. Marble wall fountain for Mrs. Tracy Dows ; — 1911. Bronze statuette L'Allegro ; — 1911. Bronze statuette Running Diana ; — 1911. Bronze bust of Bishop Ethelbert Talbot of Pennsylvania ; — 1912. Marble and bronze bust of



Mrs Tracy Dows and son.

Roger Platt ; — 1912. Portrait memorial tablet to Brigadier General Louis Fitzgerald, at 71st Regiment Armory, New York City ; — 1913. Fountain in bronze for William Mather, and 1914, one in bronze and stone for H.G. Dalton, both in Cleveland, Ohio ; — 1915. Civil War memorial in marble for Yale University, at New Haven, Conn.

The artist's signature is usually : *GH*.

BIBLIOGRAPHY. — *Kindly contributed by R.J. Eidlitz Esq.*

**HERIOT, GEORGE** (*Brit.*) 1563-1624. Jeweller to James VI., 1601, to his queen, 1597, and to James VI. on his accession as James I.

of England, 1603. Founder of Heriot's Hospital, Edinburgh (opened 1597). Was granted imposition on sugar for three years, 1620. In Walter Scott's *Fortunes of Nigel* he appears as 'Jingling Geordie'.



Charles Albert Coffin, by Henry Hering.

Burns, *Coinage of Scotland*, II, p. 382, states : "The mint (Edinburgh) instead of being worked directly on His Majesty's account, was set in tack (as before) to certain parties, among whom was the celebrated George Heriot, described in the contract as "George Hereot younger, goldsmyth", for the space of one year from 1st December 1601, for the sum of £45899 : 9 : 6, of the "usuall money foirsaid of this realme".

**HERKOMER, SIR HUBERT** (*Brit.*). R.A., M.A. Painter, born in 1846 at Waal, in Bavaria; emigrated with his family, in 1851, to

the United States, but settled in Southampton (England) in 1857. In 1865 he went to Munich, and in 1866 he entered the schools at South Kensington. Died in the autumn of 1912.

Prof. Herkomer's fame dates as far back as the earlier years of the seventies.



The Panama Pacific International Exhibition, San Francisco ; Official seal ;  
by Henri Hering.

He founded and superintended an important art school at Bushey. By him are numerous designs for medals, etc. (*Vide The Connoisseur*, December 1904).

He exhibited a Prize Medal of the Royal Automobile Club at the New York International Medallic Exhibition, March 1912.

**HERLIN, DAVID** (*Germ.*). Mint-warden at Nördlingen, 1567-70.

**HERMAISCUS**. An eighteenth century Intaglio in sard, in the British Museum (*Cat.* n° 582), representing Leda, nude, reclining

upon a piece of drapery with the swan ; behind, a tree, is inscribed: **ΕΡΜΑΙΚΟV**. Furtwängler (Jahrbuch, etc. 1889, p. 74) describes this gem as a clever imitation of the antique. The inscription purports to be that of the supposed artist, Hermaiscus (cf. Dalton, p. 83).

**HERMANN, BERNT** (*Ger.*). Die-cutter at the Mint of Wernigerode, 1674.

**HERMANN, G.** (*Austr.*). Signed a Portrait-plaquette of General V. Boroëvic (Isonzo Army), 1915 ;  $\text{Æ } 70 \times 47$  mill. (The Isonzo Army).

**HERMIER, RAYMOND** (*French*). Mint-master at Caen, 1550-54 : a tower.

**HERNÁNDEZ CARRERAS, F.** (*Span.*). Silversmith and Engraver in metal ; died in 1873. By him is a Proclamation medal of Isabella II, 1833, of Mahon.

**HERRIES, JOHN CHARLES** (*Brit.*). Master of the Royal Mint, London, February, 1828 to December, 1830. Born 1778. Died 1855.

**HERSCHEL, SIR JOHN FREDERICK WILLIAM**, Bart. (*Brit.*). Appointed Master of the Royal Mint, London, December, 1850. Resigned February, 1855. Born 1792. Died 1871.

**HERTER**, Prof. **ERNST** (*B.D.M.*, Vol. II, p. 484). Contemporary Sculptor and Medallist, residing at Charlottenburg. At the Berlin Kunst-Ausstellung, 1907, he exhibited several medallic productions: Medal of the International Arts Exhibition at Berlin, 1891 ; — Commemorative medal of the Kaiser-Wilhelm monument at Potsdam ; — Foundation of the Kiel Canal, 1887 ; — Heinrich Heine, etc.

**HERTLYFF, HERMAN** (*Flem.*). Mint-engraver at Bois-le-Duc, 1581-1582.

**HERVÉ, CHARLES** (*French*). Mint-engraver at Grenoble, *circ.* 1664-1702.

**HERVÉ, CLAUDE** (*French*). Mint-engraver at Grenoble, *circ.* 1698-1710.

**HERWIJCK, STEVEN VAN** (*Dutch*). *Vide* **STEPHEN OF HOLLAND** (*B.D.M.*, II, p. 530 ; V, p. 674).

M. Victor Tourneur has been rewarded for his patient research in discovering the identity of the medallist, whose works are signed : **STE.** ; **STE. H.** ; **STE. H. F.** ; or **STE. H. FEC.** The name of this famous artist is Steven van Herwijck, who flourished between

1557 and 1565. He was born at Utrecht, probably about 1530. In 1557, we find him in Italy, where he executed the portraits of Bona Sforza, Cassiano del Pozzo and John Sigismund. In 1558 he was received a free master of the guild of St. Luke at Antwerp; made a stay in Utrecht, from which year date the portraits of Georges d'Egmond, Gautier van Bijler, Cornelius van Mierop and Engelken Tols. In 1559 he is again in Antwerp until 1561, was made a burgher of the city, and cut the portraits of Floris Allewijn, Cecilia Veselaer, Jacob Bonaert, Peter Panhuis, Hans van den Broeck, Bernard Walter, Anton van Blockland, Charles Cockiel and Thomas Therlaen. 1561-1562. Sojourn in Poland; Portraits of Thomas de Montrichier, King Sigismund Augustus, and Catherine of Austria. 1562-1563, Sojourn in England: Portraits of Richard Martin, Dorcas Eglestone, Michel de Castelnau, William Marquis of Northampton, Elizabeth Marchioness of Northampton, William Earl of Pembroke, Anna Poinés, Edmund Withipoll, Thomas Stanley and Mary Newce. 1564. Sojourn at Utrecht: Portrait of Hillegsent van Alendorp. Return to Antwerp, 1564 or 1565. Departure for England, 19. March 1565, from which date all trace of him disappears.

M. Tournéur describes the following works by Herwijck; 1558. George d'Egmond, bishop of Utrecht; lead, 148 mill.; uniface; — The same; *R.* PIETATEM EXERCE; 68 mill.; — Cornelius van Mierop; *R.* DURUM. PATIENTIA. FRANGO; 78 mill.; — Gauthier van Bijler; *R.* MODERATA. DVRANT; 78 mill.; — Engelken Tols; uniface; lead, 77 mill. — 1559. Floris Allewyn; uniface; lead, 68 mill.; — Cecilia Veesele; *R.* TROP. FIER. ABVSE. C. V.; lead, 72 mill.; — Jacob Bonaert; uniface; lead; — Peter Panhuys; *R.* EN. ESPOIR. VIVE.; *R.* 46 mill.; — Hans van den Broeck; *R.* CHARITAS. OMNIA. SVFFERT; lead, 58 mill.; — Bernard Walter; *R.* Armorial shield; lead, 67 mill. — 1560. Anton van Blocklandt; *R.* PERFER. ET. OBDVRA; lead, 69 mill.; — Reverse of unknown medal, ASYLVM. MEVM. DEVS. 1560. STE. H. F. The globe harassed by Volupty, Death and the Devil; uniface, *Æ.* 75 mill. — 1561. Charles Cockiel; *R.* PAS. A. PAS. PASSONS; *Æ.* 43 mill.; — Thomas Therlaen; uniface; *Æ.* 104 mill.; — Thomas de Montrichier; uniface, *R.* 49 mill.; — Sigismund Augustus, King of Poland; uniface, *Æ.* 84 mill.; — Catherine of Austria, Queen of Poland; uniface, *Æ.* 84 mill.; — 1562. Sigismund Augustus, King of Poland; *R.* DA. MIHI. VIRTUTEM. CONTRA. HOSTES. TVOS; *R.* 41 mill.; — Richard Martin and Dorcas Eglestone; *R.* 58 mill.; — Michel de Castelnau; lead, 54 mill.; — William Marquis of Northampton; uniface; *R.* 40 mill.; — Elizabeth, Marchioness of Northampton; *R.* SOLA. TVTA. FIDES; *R.* 40 mill.; — William Earl of Pembroke; *R.* DRACO. HIC. VER'. VIRTUTV. CVSTOS; *R.*

44 mill.; Anna Poinés, wife of Thomas Heneage; *Æ.* — 1564. Hillegsent van Alendorp; *℞.* *VXOR. IOAN. WYCK.*; lead; 41 mill. — Signed, but undated medals: Bona Sforza; uniface; *Æ.* 87 mill.; — John Sigismund, King of Hungary; uniface; *Æ.* 85 mill.; — Edmund Withipoll; uniface; *Æ.* 44 mill.; — Thomas Stanley; *℞.* Arms; *Æ.* 43 mill.; — Maria Newce; wife of John Dymock; *℞.* *SICVT. CERV. AD. FONTES. AQUARV.*; *Æ.* 40 mill.; — The Winder, *DABIT. HIS. DEVS. QVOQ. FINEM*; uniface; lead, 58 mill.; — Jeton of a guild of Armourers; *℞.* *VERBVERT. EEN. PONT. WAS*; brass; 42 mill.; — The Holy Face; rectangular, 111 × 145 mill.; lead; — Bacchus; *Æ.* 77 mill. — Unsigned medals ascribed to Steven van Herwijck: Edmund Withipoll; *Æ.*; — Cassiano del Pozzo; model in wax on slate, 100 mill.

Mr. G. F. Hill and M. Tourneur agree in rejecting the other medals attributed to this artist, including perhaps also that of Antonio Moro.

The name of Steven van Herwijck occurs also as van Hertwijck, and van Harwijck.

Cf. for full documentary information, Victor Tourneur, *Le Médailleur anversois Steven van Herwijck*, *Revue belge de numismatique*, 1921, pp. 27-55; Pl. II-IV.

**HESCHET, ANDRÉ** (*French*). Mint-engraver at La Rochelle, 1389-1413.

**HESSENBERGER** (*Germ.*). Goldworker at Frankfort-on-M., who in 1819 executed the silver "Schwertercrosses" for 1814-1815, granted by the Landgrave of Hesse-Hamburg, Friedrich V. Ludwig. 159 specimens were distributed.

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**HEU, JOSEF** (*Austr.*). Contemporary Medallist of Vienna, by whom I have seen medals commemorating the Vienna Cortège in honour of Francis Joseph's Jubilee, 1908.

**HEUBERGER, LÉOPOLD** (*B.D.M.*, Vol. II, p. 485). This artist was born in 1786, and died on 7. August 1837. By him are also the following Portrait-plaques in repoussé work: Frederick William III. of Prussia; — Frederick VI. of Denmark; — The allied Monarchs; — Prince Blücher; — Prince Schwarzenberg; — Prince Wrede; — George, Prince Regent of Great Britain; — Louis, Prince Royal of Bavaria; — Archduke John of Austria; — Archduke Charles; — Archduke Joseph; — The Duke of Wellington; — Lord Castlereagh; — H.F.K. de Stern; — Marshal Baron Bianchi; — General Prince Platen; — General Count Ostermann; — Opening of the Congress of Vienna, 1815 (medal); — Empress Louise; — Talleyrand; — Queen Louise of Prussia; — Crown Prince William of Württemberg, etc.

**HEUMEN, HENDRIK VAN** (*Dutch*). Goldsmith, and Mint-master at Middelburgh, 1658-1678, in succession to Jacob Boreel.

**HEURTAUX, NICOLAS** (*B.D.M.*, Vol. II, p. 486). By this Medallist are Medals in repoussé work of Napoleon, Marie Louise and Francis I., 1810 (*Bramsen*, II, n<sup>os</sup> 992-94); — Marie Louise (1042); — Birth of the King of Rome, 1811 (n<sup>os</sup> 1119-1120); — Orient of Angers (n<sup>o</sup> 1149).

**HEURTEBISE, LUCIEN EUGÈNE OLIVIER** (*French*). Contemporary Sculptor and Medallist, born at Le Mans; pupil of Barrau, and Jean Carlus. At the Paris Salon (Soc. des Artistes français) 1914 he exhibited four Plaquettes.

**HEUS, H. D.** (*B.D.M.*, Vol. II, p. 406). Bramsen describes the following medals by him : Dutch Military medals (n<sup>os</sup> 1281, 1283, 1748-49).

**HEUSERS, H.** (*Belg.*). Contemporary Sculptor and Medallist, who has recently produced several medals : Edmond Dieudonné; — Charles Nyssens.

**HEX, PETER** (*Germ.*) of Minden, Mint-master at Coblenz, 1615

**HEYDE, ADRIAEN VAN DER** (*Dutch*). Mint-master at Utrecht. 1674-1677; distinctive mark, Paschal lamb with pennon.

**HEYDEN, GILLES VAN DER** (*Flem.*). Mint-master at Antwerp, 1638-1639.

**HEYDEN, JACOB VAN DER** (*Flem.*). Mint-master at Antwerp, 1524-1527.

**HEYDEN, PIERRE VAN DER** (*Flem.*). Mint-master at Brussels 1614 (?)—1622.

**HEYWOOD, E. O.** (*Brit.*). Acting Deputy Master of the Sydney Mint after the death of Mr. Robert Hunt until the appointment of Mr. John Macdonald Cameron.

**H. F.** *Vide* **JEAN VAN HATTEN**, Engraver at Brussels, 1672-1691

**H. F.** (*Germ.*). Initials of a Nuremberg Medallist, whom G.F. Gebert suggests may have been **HIERONYMUS FORMSCHNEIDER** (Vol. II, p. 126), whose real name was **HIERONYMUS ANDREAE**, the “Formschneider” or figure-cutter (engraver on wood). Sir John Evans (*Num. Chron.*, 1904, p. 355) states “that in the town-books of Nuremberg, the term *Formschneider* first occurs in 1449, and it is found in subsequent years mentioned on the same page with *Kartenmaler*, so that the business of a wood-engraver proper and that of the card-maker were distinct. The meaning of the word



“form” or “forma” is almost precisely the same in most of the European languages, and it has been erroneously explained in its relation to wood-engraving as signifying a *mould*, whereas it simply means a shape or figure. In course of time, however, the word “form” declined from its primary signification as a model, and came to be used as expressive both of a model and a mould. The term “Formschneider” which was originally used to distinguish the professed engraver of figures from the mere engraver and colourer of playing cards, is still used in Germany to denote what we term a wood-engraver.

In all the Nuremberg documents Hieronymus Andreae’s name always occurs as “Hieronymus Formschneider”.

The letters **H.F.** occur on a Portrait-medal of Hans Haiger ; 35 mill. (illustrated in *Frankfurter Münzzeitung*, 1914, p. 235 ; a doubtful specimen was in the Löbbecke Sale, Cat. Pl. XVIII).

Formschneider was Engraver of dies at the Nuremberg Mint from at least 1535 until 1542. He was dismissed from his office in December of that year for unwise talking, and although he applied on numerous occasions for reinstatement, we know that his post had been definitely given to Wenzel Jamnitzer, who retained it until 1559. Formschneider died on 7. May 1556.

Gebert is convinced that this Engraver was the author of the medal of Haiger in question, and probably of many other contemporary Portrait pieces, hitherto unasccribed, but the medals described in the Löbbecke Catalogue under the Master **H. F.** do not belong together. Cf. C.F. Gebert, *Der Nürnberger Meister H.F.*, *Frankfurter Münzzeitung*, 1914, pp. 235-239.

**HICKS-BEACH, SIR MICHAEL EDWARD**, Bart. (*Brit.*). Chancellor of the Exchequer and *ex officio* Master of the Royal Mint, London, 1885-1886 and 1895-1902. He was created Viscount St Aldwyn in 1906 and Earl St Aldwyn in January, 1915. Born in London, October 23<sup>rd</sup>, 1837. Died in London, April 30<sup>th</sup> 1916.

**HIDALGO, M.** (*Span.*). Engraver of the obv. of a Proclamation medal of Ferdinand VII. and consort, 1819 ; R. by Diaz. Cf. Ant. Vives, *op. cit.*, n° 334. Vide **HIGUALDO**.

**HIDDING, HERMANN** (*Germ.*). Contemporary Sculptor, who exhibited some Plaquettes at the Berlin Kunst-Austellung, 1907.

**HIGUALDO, Father MIGUEL** (*Mexican*). The pioneer of the Mexican revolutionists. The posthumous titles of “The Liberator of Mexico”, “the first Governor of Mexico by the National Will,” and the “Patriarch of Mexican Independence” have been bestowed upon him by a grateful people, and it was in his memory that the State of Hidalgo received its name. So far as collectors know, there was no regular issue of coins by Hidalgo, although there is no ques-



tion but that he issued necessity pieces with the use of a countermark. Only a few of them have fallen into the hands of collectors and been preserved. It is probable that no great quantity was countermarked, and that most of them were destroyed by the Spanish Government there.

“Two specimens of this currency bearing the countermark have appeared in recent Sale Catalogues of a foreign dealer. One is upon a segment of a Spanish 8-Real piece of 1794; the other is upon a silver-gilt religious medal. The countermarking of medals to make them pass as currency is an unusual proceeding. The countermark reads: **4 R. MON. PROV. DI HIDALGO. MO.**

“In offering this countermarked medal the cataloguer said (translation): “This piece is extremely rare and most interesting, for neither in the celebrated Fonrobert collection nor in this one is there to be found a religious medal of Our Lady of San Juan of the Lakes, nor even an obsidional coin of Hidalgo. This unique piece under consideration came from the Bergsoe collection, second part, sold under my direction on September 28 and 29, 1903. I purchased it at that time for a collector of obsidional coins, which collection was dispersed later and the piece acquired by the late Mr. Salbach. In my sale of the A.L. collection on January 9 last, another obsidional coin of Hidalgo, from the same Bergsoe collection, is described.”.

“Father Hidalgo was born in Mexico on May 8, 1753, and had from the time of his ordination served as a curate or assistant priest in the town of Dolores, State of Guanajuato. In opposition to the wishes of the Spanish Government, Father Hidalgo had taught his parishioners how to grow mulberry trees and vines and propagate the silk worm. When news of his action reached official Mexico, in 1810, agents of the Viceroy, accompanied by troops, appeared at Dolores and destroyed the vineyards, cut down the mulberry trees, and put all other industries that were under the official ban, out of commission. In destroying this evidence of industry among the people of Dolores they also fanned the smouldering fire of revolution into a fiercely burning flame, and the revolt burst forth almost before the troops had returned to their barracks in the City of Mexico. Father Hidalgo was then nearly 60 years of age, but he solemnly swore that so long as God was pleased to permit him to live, so long would he devote his energies to the annihilation of Spanish rule in Mexico. He immediately began a campaign of exhortation among his own people, and by the autumn he felt that the time was ripe to strike the blow. His declaration of independence was prepared and his flag made. Having drawn his patriots together, on the 16th of September, 1810, they started on their march to Guantnamo, where they were received

with open arms. In the treasury there Hidalgo found \$ 1,000,000, which was sent north as a war fund. On its march the army was increased in every city through which it passed. At Valladolid he was joined by Father Morelos, the curate there. When the army was within a few miles of Mexico City, Hidalgo counselled it to postpone the attack until it was better able, through training, to meet the troops in that city. In January, 1811, Hidalgo left the army in charge of General Rayon and proceeded toward Texas to obtain the equipment necessary to his cause. Unfortunately, as he was nearing Texas, in June, he was betrayed by a former friend named Elizondo into the hands of the Spaniards, and he, with three of his chiefs, Jimenez, Almada and Santa Maria, was shot on the 30th of July. The heads of all four were placed on pikes and exhibited in the city of Guanajuato. Twelve years later, by decree of the nation, the bodies of these men were removed with veneration to the City of Mexico and deposited beneath the Altar of the Three Kings under the dome of the Cathedral.

“ Father Hidalgo was succeeded in command of the patriots by Father Morelos, who, four years later, suffered the same fate as his predecessor at the hands of the Spaniards. ”.

(Extract from *The Numismatist*, January 1916, p. 18.)

**HILDBRAND, HANS** (*Swiss*). Mint-master, and probably also Die-engraver, at St. Gallen; is mentioned in 1618. Cf. T. Schiess, in *Schweiz. Künstler-Lex.*

**HILDEBRAND, ADOLF** (*B.D.M.*, Vol. II, p. 492). This artist exhibited the following medallic productions at the New-York International Medallic Exhibition, March 1910 : Der Kaiser (2) ; — Prince Regent Luitpold of Bavaria ; — Prince Bismarck ; — Eleonora Duse, 1911.

**HILDEBRANDUS** (*Germ.*). Moneyer at Lübeck, 1259.

**HILDENSEN, HINRICH VON** (*Germ.*). Moneyer at Lübeck, 1435.

**HILL, G.** (*Brit.*). Designed and modelled the reverse of the New Brunswick bronze cent dated 1861 and 1864, and the Nova Scotia bronze cent dated 1861, 1862 and 1864 and the bronze half cent dated 1861 and 1864.

**HILLER, ABRAHAM** (*Swiss*). Goldsmith, Mint-master, and Die-engraver, of St. Gallen; born 22. November 1665, died 20. December 1741. Was authorised in 1701, in conjunction with Hans Konrad Schlumpf, to coin Silver Pfennige and Zweier, a grant which was renewed to him in 1720.

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**HILLE, ARNOLD** (*Germ.*). Mint-master at Stettin, 1666-1672, and Rostock, 1672-1679. **A.H.** or **AH** joined.

**HILLE, BASTIAN** der Jüngere (*Germ.*) of Stade; Mint-master at Tönning (Holstein-Gottorp), 1705-1713, Rendsburg, 1716-1720, and Kiel, 1722-1726.

**HILLE, SIEGFRID** (*Germ.*). Mint-master at Wernigerode, 1488.

**HILLS, JOHN** (*Brit.*). Seal and Gem-engraver of the second half of the eighteenth century.

A bust of Cromwell, taken from the Dunbar medal, is engraved on a carnelian intaglio, and is the work of an artist of the name of Hills. The signature : **J. HILLS F.** occurs on a carnelian engraved with a figure of Herakles seated, as if he was taking a thorn out of his foot.

Hills is mentioned by Dalton in *B.M. Cat. of Engraved Gems of the Post-classical Periods*, as having been in the employ of Tassie, in conjunction with Bemfleet, Bragg, Doddington, Fraser, Grew, Lambert, Law, and Manson.

At the Society of Artists Hills exhibited: 1777. Seven imitations of Flies; in crystal; — 1778. Flies; in real crystal; and at the Free Society: 1766. A Frame of impressions of Seals; — 1767. A Frame of impressions; in wax; — 1768. Two Engravings of Seals. He also exhibited at the Royal Academy: 1778. Two frames of insects; engraved in crystal and painted; — 1779. Two frames of birds and insects; engraved and coloured in real crystal.

**HINGRE, LOUIS THÉOPHILE** (*B.D.M.*, Vol. II, p. 502). At the Salon of 1904, this artist exhibited a frame containing thirteen Plaquettes: A fighting Cock; — The End of the Fox; — A Bitch; — Family of Cats; — Heads of Sheep and Ram; — Head of Persian Cat; — Cocks and Turkeys; Turkeys and Hen; — Litter of Pigs; — Cows and Goats; — The Morning; — Stags and Ducks; — Sheep and Bull; — L'Alimentation; — Race canine; — 1905. Various Plaquettes and Medals; — 1906. Seven Plaquettes of animals; — 1907. Six Plaquettes representing Animals; — 1908. Fourteen Plaquettes of animals.

**HINKS, J.** (*Brit.*). Die-sinker of Birmingham, by whom is a Marriage Medal of the Crown Prince of Prussia with the Princess Royal of Great Britain, 1888.

**HINNERUP, PETER RASMUS** (*B.D.M.*, Vol. II, p. 502). Mint-master at Copenhagen, 1861-1868; died there in 1869.

**HIOLIN, AUGUSTE** (*French*). Contemporary Sculptor, born at Septmonts (Aisne); pupil of Aimé Perrey, Jouffroy, and Viollet-le-

Duc. At the Salon of 1893 he exhibited a medal “To the glory of American Liberty”.

**HIOLLE, GUSTAVE** (*French*). Contemporary Gem-engraver; pupil of Delaporte. At the Salon of 1882 he exhibited a Portrait-cameo in sardonyx of A.M.\*\*\*; — 1883. M<sup>me</sup> H.\*\*\*, sardonyx; — 1885. Portrait-cameo of T. Barker, onyx; — T.L.\*\*\*, cameo; — 1888. V.B.\*\*\*, onyx cameo; — 1892. Michael Angelo, onyx cameo.

**HIRAM** (*Hebrew*). The artificer procured by king Solomon from Tyre for the purpose of casting the various vessels and ornaments of brass for the temple (1 K. 7. <sup>13</sup> f.): acc. to 2 Ch. 2<sup>13</sup>, he was also “skilful to work in gold and in silver.. in iron, in stone, and in timber, in purple, in blue, and in fine linen, and in crimson”. The more important of his works were the two pillars of brass, the molten sea and the twelve oxen, the ten bases and the ten lavers, all of brass, besides the vessels of brass required for the temple service. According to 1 K. 7 his mother was a widow woman of the tribe of Naphtali, and his father a Tyrian brassworker. The Chronicler, however, describes him as “Hiram Abi”.

**HIRIART, AUGER DE** (*French*). Mint-master at Bayonne, 1500-1508; distinctive mark, a crescent at the end of the legends.

**HIRSCHY, JEAN DAVID** (*Swiss*). Contemporary Sculptor, born at La Chaux-de-Fonds (Switzerland); pupil of Chaplain. At the Salon of 1906 he exhibited Portrait-plaquettes and a Saint-Sebastian; — Munich 1909: Emile Hirschy; — Eduard Meister, peintre.  
The writer learned drawing under this Master.

**HISSIN, THÉODORE DE** (*French*). Goldsmith, Sculptor, Chaser and Engraver, born at Vautard (Guelders). On the decease of Germain Pilon, the King appointed him Comptroller General of the effigies and dies, but the Cour des Monnaies did not ratify his nomination, 1595.

**HITL**. Signature on a head of young Saint, Æ 46 x 56.

**HOBERT** (also **OBERT**, **AUBERT**, or **ÉBERT**), **BARTHÉLEMI** (*French*). Mint-engraver at Romans, *circ.* 1460; later he became Mint-engraver and Assayer to all the mints of Dauphiny. The last record of him is dated 1501.

**HOEF, C. J. VAN DEN** (*Dutch*). Contemporary Sculptor and Medallist, by whom is a medal of the Dutch Friendly Society to Artists; 65 mill.

**HOERL, WILHELM** (*Austr.*). Die-cutter at Kremnitz, 1631-1636.

**HÖGYES, DR FERENC** (*Austr.*). Contemporary Physician and Medallist, residing at Budapest. He has completed (1914) twenty-five Portrait-plaquettes of Physicians, including Dr Andras Högyes of Budapest.

**HÖHN, JOHANN** (*B.D.M.*, Vol. II, p. 520). The following Polish medals are by this Medallist : *Wladislaus IV.*, Accession Thaler and Half Thaler, undated (medallic); — Medallic Thalers of 1635, 1636; — Marriage Medal of the King with Cecilia Renata of Austria, 1637; — Birth of the Crown Prince, 1637; — Marriage Medal of the King with Ludovica Maria Gonzaga, 1646; — *John Casimir*, Misfortune of Poland in the war with Sweden, 1657; — The Fortunes of war, undated (1657); — Marriage of the King, 1660 (sev. var.); — Visit of the King to Danzig, 1653; — Second Centenary of Danzig's freedom, 1654; — Recapture of the fortress of Haupt, 1659; — Peace of Oliva (6 varieties were represented in the Chelminski Collection, sold in 1904 at Munich); — Recapture of Thorn from the Swedish troops in 1658; — *Michael Korybut*, His Coronation (1669); — Alliance with the emperor Leopold I., 1670; — Preparation for the Turkish War, 1673; — Presentation Three Ducat piece of Danzig, undated; — *John III. Sobieski*, Portrait-medal of the Royal pair; — Discoveries of the Danzig astronomer Herelius; — Victory over the Turks at Choczim (sev. var.); — Coronation of the King and Queen, 1676 (sev. var.); — Portrait-medal of 1683; — Alliance between Poland, Austria, Russia, and Venice, against the Turks, 1684; — The King and Queen, 1686; — Queen Maria Casimira, 1683; — Michael I. Casimir, Prince Radziwill, 1680; — Andreas Trzebicki, bishop of Krakow, 1677; — Also : Frederick William, Margrave of Brandenburg, and his consort, Dorothea, Princess of Schleswig-Holstein-Glücksburg, 1669; — Christian V., King of Denmark, on the Capture of Wismar, 1675.

**HÖR, CONRAD** (*Swiss*). Mint-master, probably also Die-engraver of St. Gallen; appointed in 1468. Mint-master to the City. Cf. Th. Schiess, in *Schweiz. Kstler-Lex.*

**HÖRNLEIN, FRITZ** (*Germ.*). Contemporary Medallist, who exhibited at the New York International Medallic Exhibition, March 1910, the following works : Child with an apple; — Heinze; — Child's head; — Wine; — Gotthardt Kuchl; — Child's head; — Mask; — Landscape with cows; — Agriculture; — Prize medal for Viticulture; — Prize Medal for Horticulture; — Prize medal for Apiculture; — Suzy; — Glazey; — Hans Nadler; — Paul Noye; — Ski; — Patterns for a 5 Mark piece and 25 Pfennig.

Hörnlein is Medallist and Chief-engraver to the Mint at Dresden.

He was born in 1873. At the Dresden Kunstgewerbe Ausstellung 1906, he showed several medals, and at the Berlin Exhibition of Fine Arts 1907 the following medallic productions: Professor Kühl; — Genius; — Apiculture; — Head of a gentleman; — Child's head; — Child with an apple; — The Artist's parents; — Exhibition medal of Zwickau; — Card players; — Ski-walker; — Rower; — Medal of Merit of the Vaterländischer Frauenverein" at Königshütte (1910); — Portrait-medal of Dr Körner.

By him are a series of medals relating to the European War of 1914—1915: Medallion, cast bronze, 90 mill.: Hercules fighting serpents; — Siege of Tsingtau, 1914; — The Cruiser Emden, 1914; — Loss of the Scharnhorst, Gneisenau, Leipzig and Nürnberg, 8. Dec. 1914; — Taking of Antwerp, 10 October 1914; — Capitulation of Maubeuge, 7.9. 1914; — To the German Army; — Victory of Craonne, 26. January 1915 (with bust of Frederick Augustus III., king of Saxony); — Capt. Otto Weddingen, 1914-15; — The New Year 1916;  $\mathcal{R}$  33 mill.; — S.M.S. Dresden, 14. March 1915;  $\mathcal{R}$  30 mill.; — The Cruiser Emden, 1914;  $\mathcal{R}$  30 mill.; — The Cruisers Scharnhorst, Gneisenau, Leipzig and Nürnberg, 8. December 1914;  $\mathcal{R}$  30 mill.; — Hercules fighting Monsters, 1914;  $\mathcal{A}$  90 mill.; — To the German Army;  $\mathcal{R}$  36 mill.; — Relief of Lemberg, 22. June 1915;  $\mathcal{R}$  28 mill.; — Capture of Liège, 7. Aug. 1914;  $\mathcal{R}$  30 mill.; — Capitulation of Maubeuge;  $\mathcal{R}$  30 mill.; — Defeat of the Narew Army in the Mazurian lakes, 1914;  $\mathcal{R}$  28 mill.; — The Winter Battle, 8-17 Febr. 1915; — Capture of Novo-Georgiewsk, 20 Aug. 1915;  $\mathcal{R}$  28 mill.; — Relief of Przemyśl, 3. June 1915;  $\mathcal{R}$  28 mill.; — To the Defenders of Tsingtau, 1914;  $\mathcal{R}$  30 mill.; — Naval Battle on the Skagerrak, 31.5.1.6.1916; iron, 76 mill.

**HÖY, NIELS** (*Dan.*). Mint-warden at Altona, 1784, 1788.

**HOFER, PETER** (*Austr.*). Assistant-engraver at Carlsburg, 1766-1773.

**HOFFNUNG** (*Germ.*). Medallist at Toronto, *circ.* 1860, in which year he engraved a commemorative medal of the Inauguration of the Victoria Bridge of the Grand Trunk Railway of Canada (2 var.).

**HOFMANN, ALFRED** (*Austr.*). Contemporary Sculptor of Vienna, by whom is a Souvenir Plaque of the 'Bodenkultur-Hochschule' in Vienna, 1913, and a Memorial medal of Prince George William, Duke of Brunswick and Luneburg, 1912 (signed **A.H.**); — Archduke Eugene, 1914-1915; iron, 40 mill.; — Conrad Baron von Hötzenndorf, Chief of the Austrian Headquarter Staff; iron, 40 mill.

**HOFMANN, GEORG FRANZ** (*B.D.M.*, Vol. II, p. 513). He died in 1713, and was a relative of the Viennese Engraver Johann Michael Hoffmann. He worked at the Mints of Breslau, Oppeln and Briey.

**HOFMANN, JOHANN MICHAEL** (Vol. II, p. 514). Born in 1650, died 15. March 1736. Engraver of seals, armorial bearings and dies at Vienna; Warden and Engraver of the Vienna Mint, *circ.* 1680-1737. *Vide* Ernst, *Münzgraveur Johann Michael Hoffmann*, Monatsblatt der numismatischen Gesellschaft in Wien, 1907, p. 182.

**HOFMANN, KARL JOSEPH** (*Austr.*). Mint-engraver at Carlsburg, 1713-1738.

**HOFMANN, KARL KONRAD** (*Austr.*). Son of Georg Franz Hoffmann; die-cutter at the Breslau Mint, 1722.

**HOFNER, OTTO** (*Austr.*). Contemporary Sculptor and Medallist residing in Vienna. Among his recent productions are : Hercules strangling lion ; — Das tapfere Schneiderlein, etc.

**HOGARTH, WILLIAM** (*B.D.M.*, Vol. II, p. 516). The reverse of the metal "Pass" used by Members of the Executive Council of the International Inventions Exhibition held in London in 1885 was a reproduction of an original design by this artist.

**HOGER, GIACOMO** (*Ital.*). Mint-engraver at Naples, *circ.* 1735. By him is the Piastre of that date, with the legend DE SOCIO PRINCEPS and Sebetes seated on beach of Gulf of Naples.

**HOHENAUER, MICHAEL** (*B.D.M.*, Vol. II, p. 517). To this artist are ascribed a number of the so-called Joachimsthaler Medals, one specimen of which, representing the Conversion of St. Paul is reproduced below ;—



The Conversion of St. Paul.

**HOITSEMA, DR C.** (*Dutch*). Director of the Royal Mint, The Hague; his privy mark, hippocamp, occurs on coins of Queen Wilhelmina, of varied dates.

**HOLBROOKE** (*Brit.*). Medallist of the second and third quarters of

the nineteenth century, by whom there is an accession medal of Queen Victoria, 1837.

**HOLE** or **HOLLE, WILLIAM** (*Brit.*). Cuneator of the Royal Mint, London, from 1618 to 1623. *Vide* **HOLLE**.

**HOLLAND** (*Brit.*). Gem-engraver of the end of the eighteenth century. By him is a Portrait in the character of Bacchus, in various sizes.

**HOLLAND, STEPHEN VAN**. (*B.D.M.*, II, p. 530; V, p. 674. *Vide* **HERWIJC, STEVEN VAN** *supra*, p. 445 sqq.).

**HOLLE, WILLIAM** (*Brit.*). Chief-engraver at the Royal Mint, London, appointed on May 29, 1618; died in the Summer of 1624. Ruding makes no mention of him.

Mr. Hy. Symonds, *Engravers of the Tudor and Stuart Periods*, Num. Chron., 1913, 361; Mr. H.A. Grueber, Num. Chron., 1907, p. 346, and Miss Farquhar in Vol. VIII (1905), p. 273 have contributed valuable information in connection with the work of this Engraver, which proves him to have been a fit successor to the Anthonys. "In the twelve months ending March 31, 1620, he was paid £ 120 for making twenty-six patterns, stamps, and irons for the coining of the newly made gold moneys; this occupied him for half a year" (Symonds, p. 361).

Mr. Grueber tells us that Holle was the first engraver of music on copper plates in this country and records a number of his works; he further associates him with the coinage of 1619, which shows variations in the types of the Rose-ryal, Spur-ryal, and Angel, and inaugurates new types for the Sovereign, Half, and Quarter-sovereign, which received the name of Laurels, Half-laurels, and Quarter-laurels on account of the bust of the king being represented with a laurel-crown. Miss Farquhar however is of opinion that the laurel and its parts which are of rough design and uneven workmanship and much resemble the earlier coins of Charles I, should perhaps be attributed to John Gilbert or Edward Green, who were employed as engravers at the Mint in a subordinate capacity.

At the Meeting of May 20. 1908, Royal Numismatic Society, Miss Helen Farquhar read some 'Notes on William Hole or Holle', who in 1618 was appointed "Head sculptor of the Iron for money in the Tower" and who was generally supposed to have held that post till the appointment of Nicholas Briot in 1633. From the 'Calendar of State Papers, Domestic Series', it appears, however, that Holle died in 1624, and was succeeded in his office by John Gilbert and Edward Green. Miss Farquhar suggested that as the laurels, half-laurels, and quarter-laurels issued during the reign of James I. are of inferior work to the rose-royal, spur-royal, and angel, they were executed not by Holle, but by John Gilbert and



Edward Green, who worked on into the reign of Charles I. This would account for the similarity of the fabric of the latest coins of James I. and the earliest of Charles I.

**HOLLOWAY, THOMAS** (*B. D. M.*, Vol. II, p. 534). In the Royal Academy Catalogue he is described as a Gem-engraver and Painter, and the following exhibits are recorded : 1773. Portrait of the Rev. Mr. Wesley. Impression of a seal from life ; — Head of Ariadne. From the antique ; — The grinder. From the antique ; — 1775. A portrait ; a model in wax ; — 1776. Portrait of a gentleman ; model in wax ; — The Pensive muse ; an impression from an intaglio after Angelica Kauffmann ; — 1685. A medal.

**HOLPEIN, FRANZ** (*Austr.*). Assistant-engraver at the Vienna Mint, *circ.* 1802-1811.

**HOLPEIN (HOLBEIN, (or HOLLWEIN), FRANZ** (*B. D. M.*, Vol. II, p. 523). Born in 1738, died at Vienna, 30 January 1802. He was assistant-engraver at the Vienna Mint, 1761-1802.

**HOLPEIN (or HOLLWEIN), LEOPOLD** (*Austr.*). Son of Hanz Hollwein, born 1785, died 1836 ; Assistant-engraver at the Vienna Mint, 1801-1839.

**HOLTZHEY, JOHANN GEORG** (*B. D. M.*, Vol. II, p. 536). The following medals by this engraver are reproduced in Van Loon : Recovery from illness of Prince Willem Karel Hendrik Friso, of Orange-Nassau (1734) ; — Marriage of the Prince of Orange with Princess Anne of Great Britain (1734) ; — Others, on the same event (several varieties) ; — Planting the May Tree for the hundredth time, 1734 ; — Another, for The Hague, 1736 ; — William IV. succeeds to the County of Cuylenburg, 1748 ; — Peace of Aix-la-Chapelle, 1748 ; — The New Year, 1749 ; — William IV. as Stadholder, 1749 ; — The New Year, 1750 ; — Prince William IV. at Flushing, 1751 ; — Death of Prince William IV., 1751 ; — The Dowager Princess as Gouvernante of the Netherlands, 1752 ; — Funeral of William IV., 1752 (2 var.) ; — Memorial Medal of Jacobus Smits of Nymwegen, 1749 ; — Prince William V. invested with the Order of the Garter, 1752 ; — Foundation of the Society of Sciences of Haarlem, 1752 ; — The New Year, 1753 ; — Prize Medal of the Academy of Leyden, 1753 ; — The New Year, 1754 ; — The Earthquake of Lisbon, 1755 ; — Death of Princess Anne, widow of William IV., 1759 ; — Distribution of alms at Amsterdam, 1759 ; — Inauguration of the Deaconry of Utrecht, 1759 ; — The New Year, 1760 ; — Marriage of Princess Caroline of Orange with Prince Charles Christian of Nassau-Weilburg, 1760 ; — Jacob Mossel, governor-general of the Dutch East Indies, 1760 ; — The New Year, 1761 ; — The New Year, 1762 ; — The New Year, 1763 ;

— Peace of St. Hubertsburg, 1763; — The New Year, 1764; — Medal in honour of Princess Caroline of Nassau-Weilburg, 1765; — Jubilee of the Amsterdam Poor House and Orphanage, 1766; — Prince William V., Stadholder, 1766; — Installation of William V. as Stadholder, at Campen, 1766; — The Temperance Society of Amsterdam, 1767; — Marriage of Prince William V. of Orange with Princess Frederica Sophia Wilhelmina of Prussia, 1767; — 50th Anniversary of the Amsterdam Society “Sincère”, 1767; — The New Year, 1768; — 50th Anniversary of the Amsterdam “Saturday Society”, 1768; — B. van Nes, 1768; — Visit of Prince William V. and consort at Amsterdam, 1768; — Silver Wedding of Peter Albert van der Parra, Governor-general of the Dutch East Indies, and Adriana Johanna Bake, 1768; — Golden Wedding of Bartholomeus van den Santheuvel and Gosewina Maria Momber, 1769; — Birth of the hereditary Prince of Orange, 1770; — Prize Medal of the Batavian Society of Sciences of Rotterdam, 1770; — Death of Cornelia Esther Slob, housekeeper of the medallist J.J. Holtzhey, 9. November 1776; — Prize Medal of the Teyler Society of Haarlem, 1778 (2 var.); — The Batavia Company, 1778; — Silver Wedding of Joan. Frederick d’Orville and Maria Philippina Schrijver, 1778; — First Meeting of the “Oeconomical Tak”, 1778; — Alliance between Russia, Denmark, Sweden and the Netherlands, 1780; — Willem Crul, 1781; — Naval Engagement off Cadix, 1781; — Naval Battle of the Doggers-bank, 1781; — Recognition of the Independence of the United States of America, 1782; — Treaty of commerce between the Netherlands and the United States, 1782; — Johan Dirk van Capellen joint Regent in Overijssel, 1782 (2 var.); — Arming of the Burger Corps in 1784; — Medal of the Amsterdam Society of Friends of Letters and Poetry, 1784; — Death of J.D. van der Capellen, 6 June 1784 (2 var.); — Reward for services during the insurrection at Leyden, 1784; — Medal in honour of D.W. van Vloten, 1784; — Silver Wedding of C.J.H.F. Schröter and H.C. Krichenberk, 1783; — The New Year, 1785; — Second Centenary of the Academy of Francker, 1785; — Peace with Joseph II. and Treaty with France, 1785; — Medal of the Hague Association for the Defence of the Christian Faith, 1785; — Golden Wedding of Hendrik Hooft Gerritz and Susanna Adriana Hasselaer, 1786; — Centenary of Cornelia Bierens, 1790; — 25 years’ jubilee of Christian Charles Henry van der Aa, Lutheran preacher at Haarlem, 1792; — Heroic Defence of Ternate, by Johan Godfried Budach, 1796-1799; — Peace of Lunéville, 1801; — Peace of Amiens, 1802; — 25th Anniversary of the Dutch National Oeconomical Society, 1803; — Death of Elizabeth Bekker and Agatha Deken, 1804; —

Dutch Coins of Louis Napoleon by this Engraver, 1807. Pattern

50-stuiver piece, with Latin inscriptions (Nahuys, pl. VI, 36); — Another, Pattern for obv. of 50-Stuiver piece (Verkade, pl. 191, 2); — Pattern, 50-Stuiver piece, with edge inscription (Nahuys, pl. VI, 37); — Another, as last, but without inscription on edge; — Pattern 20-Stuiver piece, with inscription on edge (Nahuys, pl. VI, 36); — Another, as last, without edge inscription; — Pattern 10-Stuiver piece, with inscription on edge (Nahuys, pl. VI, 39); — Another, without edge inscription.

**HOLTZHEY, MARTIN** (*B.D.M.*, Vol. II, p. 538). The following medals by this Engraver are reproduced in Van Loon : Portrait-medal of Gerard van Loon, 1731 (2 var.); — Self Portrait (1729; signed : IPSE FEC :); — Second Centenary of the Augsburg Confession (1730); — Another, on the same commemoration; — Pourparlers for Peace in Vienna, 1731; — Alliance between the Emperor, Spain, England and the Netherlands, 1731 (2 var.); — Emigration of the Salzburg Protestants, 1732 (2 var.); — Betrothal of Prince Willem Karel Hendrik Friso with Anna, Princess of England (1733); — Marriage of Prince of Orange with Princess Anne (1734); — Second Jubilee of Menno Simons (1736); — Jubilee of the University of Utrecht, 1736; — Foundation of the Rotterdam Exchange, 1736; — Building the Lutheran Church at Rotterdam, 1736; — Jubilee of the Amsterdam Theatre, 1736; — 25 years' Peace in the Netherlands, 1738; — Third Centenary of the invention of Printing, 1740 (2 var., both with head of L. J. Koster); — Lutheran Church rebuilt at Middelburg, 1741; — Armaments in the Netherlands, 1742; — Baron van Imhoff, as Governor-general of the Dutch East Indies, 1742 (2 var.); — Peace of Breslau, 1742 (2 var.); — 20th Anniversary of the Society "Sincere", 1742; — The New Year, 1743; — Baron van Imhoff arrives at the Cape of Good Hope, 1743; — Pieter Van der Camer, Burgomaster of Haarlem for the twentieth time, 1743; — The New Year, 1744; — Prince Charles of Lorraine crosses the Rhine, 1744; — Coronation of the emperor Francis I., 1745; — The New Year, 1746; — Jubilee of Cornelis van den Brande, counsellor of Flanders, at Middelburg, 1746; — William, Duke of Cumberland, 1746; — The New Year, 1747, and Treaty of Barrière broken by the French; — Prince Willem Karel Hendrik Friso as Stadhouder Admiral and Captain general of Zeeland, 1747; — The Protection of the Province of Zeeland, 1747; — The Prince of Orange raised to the Stadholderate, 1747 (6 var.); — The New Year, 1748, in honour of Princess Caroline; — Birth of Prince William V., 1748; — Preliminaries of the Peace of Aix-la-Chapelle. 1748. — Peace of Aix-la Chapelle, 1748 (sev. var.). — Christening of Prince William V., 1848; — Reception of the Prince of Orange at

Amsterdam, 2. September 1748; — The New Year, 1749; — Opening of the Mint of Harderwijk in Guelders and Installation of Martin Holtzhey as first Mint-master, 1749; — Medal of the Mint of Harderwijk in honour of the Dowager, Princess Anne, 1752; — Golden Wedding of Claudius Hendrik van Herwerden and Hendrina van Beveren, 1771; — Death of Margaret Holtzhey, daughter of the medallist, 23. June 1759; — Marriage Medal, 1764; — Medalet of George III., of type of Leïoux, *Medaillier du Canada* 866 a, but  $1\frac{1}{4}$  inch. diam. (in Dr Stanley Bousfield's collection); — 1730, Amsterdam, second centenary of Augsburg Confession *Æ* 62.

**HOLTZHÄUSER, JOHANN PHILIP** (*Germ.*). (*B.D.M.*, Vol. II, 1904, p. 540). 1781, Simon Amadeus Zug *Æ* 67. *Vide* **JOHANN HOLZHÄUSER**, p. 462.

**HOLTZINGER, RUDOLF** (*Swiss*). Mint-master at Basle, about 1614.

**HOLWECK, LOUIS** (*French*). Contemporary Sculptor and Medallist, born in Paris; pupil of Charles Gauthier and Thomas. By him is a Portrait-plaquette in silvered bronze of M<sup>lle</sup> S. L\*\*\* which he exhibited at the Paris Salon 1914 (*Société des Artistes français*).

**HOLY, FRANÇOIS & JULES** (*B.D.M.*, Vol II, p. 541). François Holy was born in 1867, Jules in 1872. The firm has issued a large number of Prize and Artistic medals, some of the latest commemorating the Swiss Mobilisation during the European War, 1914-1916. *Vide* **HOLY FRÈRES**.

**HOLY FRÈRES** (*B.D.M.*, Vol. II, 541). Additional works by this firm:

— 1905. Tir cantonal soleurois, Olten; — 1906. Tir de la Ville de Fribourg; — Tir cantonal de Langnau (Berne) (2 var.); — Tir cantonal zurichois, à Ruty; — Tir cantonal Saint-Gallois, Altstätten; — Tir cantonal thurgovien, Arbon; — Premier tir cantonal tessinois, Chiasso; — Fête fédérale de musique, Fribourg; — Exposition agricole, Olten (Soleure); — 1907. Centenaire du Grütli. Medal of the Société de Zofingen; — XI<sup>e</sup> Fête jurassienne de musique, St. Imier (Berne); — 1908. Tir cantonal d'Appenzell, Rh. Ext., Walzenhausen; — Société des Tireurs de Quinto, Ambri (Tessin); — Tir d'inauguration du stand de Faido (Tessin); — Inauguration du Collège de Courmancy (Berne); — Fête cantonale de musique, Porrentruy; — Cinquantenaire de la fondation de l'École cantonale de Porrentruy (Berne) 1908; — 1909. Tir cantonal bernois, Delémont; Fête fédérale de gymnastique, Lausanne; — Exposition cantonale valaisanne, Sion (2 var.); — 1910. Tir fédéral de Berne; — Tir cantonal de Saint-Gall, Gossau; — Expo-

sition d'agriculture, Lausanne; — Fête cantonale de gymnastique, Fribourg; — Exposition du jubilé de la Société ornithologique de Zurich; — 1911. Tir cantonal zurichois, Zurich; — Tir cantonal argovien, Lenzburg; — Centenaire du Tir à Olten; — Tir cantonal à Teufen (Appenzell, Rh. Ext.); — Fête cantonale de gymnastique, St. Imier (Berne); — Prix pour les Sports de jeunesse, Schaffhouse; — Médaille décernée par l'Association cantonale de tir de Saint-Gall pour de longues années de services rendus à la cause du Tir; — Portrait-plaquette of Ernest Francillon, St. Imier, etc.

**HOLZHÄUSER, JOHANN PHILIPP** (*B. D. M.*, Vol. II, p. 539). By this medallist are further: Adam Naruszewicz and Matthias Sarbiewski, 1771; — Christ. Friedr. Pfeiderer, 1782; — Anton Portalupi, 1774; — Stanislas Lubomirski, 1771 (2 var.); — Stanislas Malachowski, 1790, etc.

**HOMBERG, FRANZ FRIEDRICH** (*B. D. M.*, Vol. II, p. 544). Additional works by this Engraver: Inauguration of the New Swiss Parliament Buildings, 1904; — obv. of the Haller medal, 1904.

**HOME, SIR JAMES**, Bart. (*Brit.*). Mint-master at Madras, from January to August 1830; again from August to December 1831, and from November to December 1832.

**HONDT, FRANÇOIS DE** (*B. D. M.*, Vol. II, p. 548). This Engraver's signature occurs on a Portrait-medal of Dr J. L. Kesteloot, of Ghent.

**HONE, ALFRED** (*Brit.*). Sculptor, who at the Royal Academy exhibited in 1844 a medallion portrait of a child. A sculptor of the name of **A. HONE JUNR.** exhibited in 1856 a medallion portrait.

**HOOFT, MATTHIJS**, the elder (*Dutch*). A member of the Guild of Goldsmiths of Middelburgh, 1626; Mint-engraver there from 1652 to 1666.

**HOOFT, MATTHIJS** the younger (*Dutch*). This talented artist became Master of the Middelburgh guild of goldsmiths in 1660. In 1666 he succeeded his father as Mint-engraver there and remained in office until 1671. In 1676 he was reinstated.

Hooft cut the dies amongst others for the medals of the guild of Surgeons of Middelburgh (illustrated in *Tijdschrift*, 1912, pl. IV, and in Dirks, *Gildepenningen*, pl. LXII, 9); signed: **M HOOFT D. I. F.** He also engraved the large Seal for the Admiralty of Zeeland; signed: **MHOOFT D. I. F.**

Cf. Marie de Man, *Jaarboek voor Munt-en Penningkunde*, 1914, p. 108.

**HOOPER, GRACE** (*Amer.*). Contemporary Sculptor and Medallist, born at Boston, and residing there (1910). Pupil of Cyrus Dallin, Boston, and J.A. Injalbert, Paris. Has exhibited at Polang Spring Art Exhibitions, Boston Art Club, Pennsylvania Academy of Fine Arts, National Sculpture Society, and National Academy of Design, New-York.

Exhibited at the New-York International Medallic Exhibition, March 1910: L'Inconnu; — Astrea; — In days of Yore.

**HOPE** (Médailleur à l'Espérance). (*B.D.M.*, Vol. II, p. 552). The medals given by Armand and Heiss under this heading have been ascribed by Prof. Bode to Niccolo Spinelli (*vide* Vol. V, p. 612).

**HOPFGARTEN, LAZARUS CHRISTIAN** (*Germ.*). Mint-master in Moritzburg, 1622; and in Hamburg, 1625-1626.

**HOPKINS, ISABEL P.** (*Brit.*). At the Royal Academy Exhibition of 1906 I noticed a Medallion entitled "Sylvain Prieur de Tours", by this artist.

**HOPPE, O.** (*Austr.*). Contemporary Sculptor and Medallist, by whom are some medals commemorating the European War: General Boroevic von Bojna (Gorizia-Trieste); etc.

**HORN, LIOFPINE** (*Brit.*). Moneyer (*magister monetarius*) of Rochester under William I. A Penny in the Carlyon Britton Collection (*Hks.*, 241), described also in *Brit. Num. Journ.*, VII, p. 17, reads **LIFPINE HORN ONRO** (Beaworth, 5, Pl. XX, fig. 4), and an unpublished variety also in the same collection (*Hks.*, type 238) has on obv. + **PILLEM REX ANI** and on R. + **LIOFPINE HORN ON RF.**

**HOROWITZ, LEO** (*Germ.*). Contemporary Sculptor and Medallist, born at Gnesen, 17. March 1876; his parents settled at Frankfort-on-M. in 1878; apprenticed to a chaser for two years and studied under Josef Kowarzik; visited Paris and worked for a year at the Académie Julien; resided nine months in Munich, and in 1901 returned to Frankfort-on-M.

Prof. Paul Joseph has dedicated to this artist an interesting article in *Frankfurter Münzzeitung*, 1914, pp. 298-303, and describes the following medallic works by him: (1899). Portrait-plaquette of Benvenuto Cellini; bronze cast, 105 mill. (3 ex.); — Dr Joseph Horowitz, the artist's brother; bronze cast, 140 × 180 mill. (2 ex.); — (1902). Portrait-plaquette of Dorothea Hess, née Löwenthal, † 21. February 1902; bronze cast in two dimensions, 135 × 160

mill. and  $43 \times 52$  mill.; — Ch. E. Lipinsky; bronze cast,  $165 \times 180$  mill. (3 ex.); — (1903). Charles L. Hallgarten; bronze cast in three dimensions,  $170 \times 215$  mill.,  $95 \times 120$  mill., and  $40 \times 50$  mill.; — Plaquette, Arion, "Die Macht des Gesanges"; bronze cast, 195 mill., and 45 mill.; — 100<sup>th</sup> Anniversary of the "Philantropin", High School of the Hebrew Community at Frankfort-on-M., 1904; Plaquettes, bronze cast, 255 mill., and 150 mill., and struck medals, 66 mill. and 30 mill.; — (1904). Portrait-plaquette of Dr Jakob Auerbach at Frankfort-on-M.; bronze cast,  $190 \times 215$  mill. (2 ex.); — Plaquette "Modelieur", with portrait of Armin Stern, painter in Frankfort-on-M.; bronze cast,  $165 \times 195$  mill.; — Portrait-plaquette of David Strauss; bronze cast,  $190 \times 215$  mill. (6 ex.); — (1905). Plaquette, "Frühlingsglaube" (a youthful couple on the sea shore facing the sun); bronze cast,  $170 \times 220$  mill., and  $43 \times 53$  mill.; — (1906). Plaquette of Hans and Max Maier, sons of the Bank director Hermann Maier, of Frankfort-on-M.; bronze cast,  $190 \times 192$  mill. (3 ex.); — (1908) "Dem Wahren, Schönen, Guten"; bronze cast,  $155 \times 175$  mill. (8 ex.); — Plaquette, "Dante Alighieri"; bronze cast,  $120 \times 160$  mill. (27 ex.); — (1909). J.L. Beer, † 7. Dec. 1908; bronze cast,  $145 \times 180$  mill. (4 ex.); — Plaquette "Day"; bronze cast,  $60 \times 115$  mill. (8 ex.); — Night (6 ex.); — (1910) Plaquette of Rabbi Dr R. Mayer, Bühl in Baden; silver cast,  $90 \times 115$  mill. (unique); — Plaquette of Frau Emma Strauss, née Bender; bronze cast,  $190 \times 220$  mill. (4 ex.); — (1911). Plaquette of Frau Sanchen Bendheim, † 30. January 1914; bronze cast, oval,  $180 \times 210$  mill. (4 ex.); — Plaquette of the 25<sup>th</sup> Anniversary of Karl Marx, of Frankfort-on-M.; 75 mill. (unique); — Plaquette of Rabbi Dr Markus Horowitz, the artist's father, † 27. March 1910; bronze cast,  $180 \times 220$  mill.;  $85 \times 110$  mill., and  $45 \times 55$  mill.; — (1912). Plaquette, "Frankfurt", view of City with three bridges; bronze cast,  $400 \times 290$  mill., and  $200 \times 145$  mill.; — Plaquette of Frau Anna Kreuter, née Lahner; bronze cast, 250 mill. (4 ex.); — Plaquette of Eduard Grödel, † 22. January 1906; bronze cast,  $180 \times 225$  mill. (4 ex.); — Twenty-fifth Anniversary of the "Frankfurt Lodge", 5. January 1913;  $270 \times 330$  mill. (unique); — (1913). Plaquette of Jakob Simon; bronze cast, 220 mill. (2 ex.).

**HORTA & Cie** (*Amer.*). A firm of Medal-publishers of Buenos Ayres. Their name occurs on the following medals: Oliva Lunatic Asylum, Prov. of Cordoba; — Lunatic Asylum, Lujan, Prov. of Buenos Ayres.

**HORVATTE, LOUIS EUGÈNE** (*B.D.M.*, Vol. II, p. 556). By this Engraver are further: 1882. Phoebæ, the night stars, lighting the earth, opal; — 1909. Fauns and Bacchants, ash tray in rock crystal; — 1912. Leda.

**HOSCHET.** *Vide HESCHET supra.*

**HOSER (HOSSER), WERNER** (*Swiss*). Mint-master at St. Gallen, mentioned in 1421 and following years. He may be the Engraver of the earliest dated Swiss coin, a Plappart of 1424. In the documents his name occurs as a citizen of St. Gallen and Constance.

BIBLIOGRAPHY. — T. Schiess, in *Schweiz. Kstlr-Lex., Suppl.* — W. Hartmann, *St. Gall. Kstgesch.*, p. 201. — *Urk.-Buch der Abtei St. Gallen*, V, p. 266, 425, 550, 615, 1003, 1021, 1078.

**HOSSER, JULES ADRIEN** (*French*). Contemporary Gem-engraver, born at Paris; pupil of Michelin and L. Morley. By him are two Portrait-cameos in sardonyx, which were exhibited at the Paris Salon in 1882, and later, in 1883: Portrait of M<sup>me</sup> J. H\*\*\*, cameo in sardonyx; — 1884. Portrait of M<sup>lle</sup> Frère; — Portrait of Vicomte de Ruillé, onyx; — 1885. Portrait-medallion of Abbé R\*\*\*; — Portrait of M<sup>lle</sup> D\*\*\*, onyx cameo; — Two portraits of American poets; — 1886. Two Portraits, onyx; — 1887. Two cameos.

**HOUPEVILLE, GUILLAUME DE** (*French*). Mint-master at Rouen, 1538-1546.

**HOUPEVILLE, PIERRE DE** (*French*). Mint-master at Rouen, 1562-3.

**HOUSSIN, ÉDOUARD CHARLES** (*French*). Contemporary Sculptor, born at Douai; pupil of Jouffroy and Aimé Millet. At the Salon of 1894 he exhibited Portrait-medallions: M<sup>lle</sup> L. C\*\*\*; — M<sup>lle</sup> Hélène de C\*\*\*; — Raymond L\*\*\*; — 1897. Portrait-medallion of Dr Lemarchand; — 1910. Les enfants "Delanoë"; — Francis Thomé, composer.

**HOUSTON, MARY G.** (*Brit.*). Contemporary Sculptor, who exhibited three Medallions representing young girls at the Royal Academy, 1904.

**HOVENDEN, MARTHA M.** (*Amer.*). Contemporary Sculptor and Medallist, who exhibited the following works at the New York International Medallion Exhibition, March 1910: A Portrait-medallion; — A friendship medal; — A marriage medal; — Various Portraits in coloured wax.

**HOWARD, H.** (*Brit.*). Designed the reverse of the medal commemorating the defeat of the French fleet off Ushant 1794, and the reverse of the medal for the Liverpool Pitt Club in 1814. He was also invited to design the reverse of the medal to commemorate the Battle of Waterloo.

**HOYER, MARCUS** (*Germ.*). Mint-warden at Rostock, 1608; Mint-master there, 1609-† 1614.

L. FORRER. — *Biographical Notices of Medallists.* — VII.



**H, S.** A Jeton in brass of the Federal Rifle Meeting at Basle 1844 is signed **SH** (*Ewig.*, 789).

**HUBER, JOHANN FRIEDRICH** (*B.D.M.*, Vol. II, p. 563). Was born on 1. June 1766, son of Joh. Jak. Huber, pastor at Sissach, and Maria Judith Hoffmann; in apprenticeship from 1787 to 1790 with J.M. Bückle at Karlsruhe; returned to Basle in 1792 after a stay of some duration in Rome. One of his earliest works is the medal signed **I.F.HVBER F.** on the Proclamation of the Rauracian Republic at Porrentruy, 19. December 1792 (*Ewig.*, 766). The medal of the Burgomaster of Basle, Andreas Buxtorf, is dated 1786 and signed **HVBER**. By him are also the seals of Office of the Helvetic Republic in Canton Basle.

The Thalers and Half Thalers of the Helvetic Republic, coined at Basle and Soleure in 1798 (*Ewig.*, 213 and 214; *Wunderly*, 3327, etc.) with the initial **H** are also from Huber's hand. After the dissolution of Christian von Mechel's art business Huber gave up his profession in 1805 to devote himself to political life. He founded the firm Falkeysen und Huber (till 1812) and Birmann und Huber (till 1823). He died on 30. September 1832.

The two Winterthur artists Franz and Johann Aberli were Huber's pupils. Cf. M. A. Ruegg-Karlen, *Basler Münzmeister, Stempelschneider und Medailleure*, Rev. suisse num., 1915. — Cf. D. Burckhardt, *Schweizer. Künstler-Lexicon*.

**HUBERT, A.** (*Brit.*). Contemporary Sculptor, who exhibited at the Royal Academy in 1889 a Medallion — iron, repoussé, emblematical of War; — Iron plate, repoussé; the four elements and head of Jupiter in the centre, etc.

**HUBERT, OLIVIER** (*French*). Mint-engraver at La Rochelle, 1494-† 1511.

**HUCK, PETRUS** (*Germ.*). Moneyer at Lübeck, 1388-1399.

**HUE, JEHAN** (*French*). Mint-master at Troyes, 1544-50 : a horn or cornet.

**HUEFNAGL, JÖRG** (*Austr.*). Mint-engraver at Wiener Neustadt, 1485.

**HUG, JOHANNES** (*B.D.M.*, Vol. II, p. 565). Seal-engraver of Berne; christened at Sumiswald on 23. March 1685, died at Bätterkinden in June 1770. He engraved coin dies for the Berne Mint, and executed the so-called Davel medal, 1723.

**HUGGENBERG, SEBASTIAN** (*B.D.M.*, Vol. II, p. 566). By this Engraver are also Portrait-medals of Elizabeth Juliana, Duchess of

Brunswick-Wolfenbüttel, 1689, and a so-called 'Familien-Medaille' of Duke Anton Ulrich and his family.

**HUGHES, R.** (*Amer.*). Designer of the 1849, American Art Union medal of John Trumbull, painter, 1756-1843, Æ 64., but made by C.C. Wright in 1849.

**HÜGSEN, PAUL** (*Brit.*). Contemporary Sculptor, who exhibited at the Royal Academy in 1906 a Portrait-medallion of Sir Walter Gilbey, Bart.

**HUGUENIN, HENRI** (*B.D.M.*, Vol. II, p. 567). Among the latest works of this medallist, who died in 1919, I may mention: Baby; — The Kiss (a young girl sending a kiss with her hand); — The Cowherd; — Winter; — Federal Rifle Meeting at St. Gallen; — The Medallist's Art; — Cantonal Rifle Meeting at Soleure, 1906; — 50th Anniversary of the Kreditanstalt of St. Gallen, 1905; — Cantonal Rifle Meeting at Freiburg, 1905; — Cantonal Rifle Meeting at Schwytz, 1905; — Swiss Touring Club, 1905; — Fête of Swiss Non-Commissioned officers at Neuchâtel, 1905; — Marriage of Duke Charles Edward of Saxe-Coburg-Gotha; — 1906. Thirteen Plaquettes and Medals (which won the artist a Mention honorable); — Inauguration of the Federal Mint at Berne, 1907; — Inauguration of the Commemorative Monument on the Battlefield of Morgarten, 1907; — 1908. Monnaie fédérale; — Morgarten; — Tir; — Gymnaste; — Plaquettes and medals representing Children's heads and group of Peasants; — 1910. Presse monétaire; — Baiser; — Ouvrier; — Seven Portrait-plaquettes; — 1912. Six Plaquettes in bronze and silver; — Eight Plaquettes and Medals in bronze; — 1913. Fifteen medals and plaquettes; — 1913. A frame containing eight Plaquettes and Medals: Etudes in Maurienne (Savoie).

By this artist are further :

1907. Monument of the Battle of Morgarten; — 1910. VIII. Swiss Agricultural Show, Lausanne; — Chavez's Flight over the Alps; — Albert Anker, Bernese painter, 1831-1910; — Federal Society of Non-commissioned Officers, St. Gall, 1911; — Third Cantonal Rifle Meeting of Zoug, Cham, 1911; — XI. Cantonal Rifle Meeting of Uri, Erstfeld, 1911; — International Musical Convention, Lausanne, 1911; — Cantonal gymnastic Display, Genève-Grottes; — Jubilee of the Foundation of the Union-Helvétia (Lucerne), 1886-1911; — L'Assiette de Soupe, Å 45 × 55; — le Bol de Lait; — Maternité; — The young Draughtsman; — The young Modeller; — La Prière; — Le Mystère du Ruisseau. — Commemorative Medal of the Balkan War; — Plaquette commemorating the Dutch army taking the oath of loyalty to the Country and Queen Wilhelmina, 1914-1915; 35 × 26,5 mill.; —

Mobilisation of the Swiss Army, 1914; 35 × 26 mill.; — Ulrich Wille, General in chief of the Swiss army, 1914 (2 types); — The Red Cross; plaquette, 27 × 36 mill. (Inscriptions either in French or English); — Notre Joffre; — J.J.C. Joffre, généralissime des Armées françaises; — General Castelnau; — General Pau; — The Destruction of Rheims Cathedral; — Pour le Droit des Peuples; — Revanche; — The European War, 1914; — French Cavalry Attack; — French Hussar charging; — French Turco; — Field Marshal Lord Kitchener (sev. varieties); — General Sir John French; — Albert I, King of the Belgians; — Queen Elizabeth and Princess Marie José; — Adolphe Max, Burgomaster of Brussels; — Pro Belgica; — Belgian Cavalry Charge; — General Lemman, Defender of Liège; — Victor Emmanuel III.; — General Cadorna; — H.H. Pope Benedict XV.; — Grand Duke Nicholas of Russia; — The Russian Army; — Peter I, King of Servia; — Prince Alexander of Servia; — Woiwode Poutnik, Servian Generalissimo; — Colonel Boyowitch; — Colonel Audeoud; — International Agency for Prisoners of War, 1914; — 1910. Le Locle, pendant with ring Æ 26; 1914, France's entry into the war Æ 40; — Centenary of the Neuchâtel Savings Bank; — Jubilee Medal of the 'Syndicat Franco-Suisse des fabricants de laiton'; — Serbian War Medal of the Campaign against Turkey (430.000 pieces); — Serbian War Medal for the campaign against Bulgaria (500.000 pieces). By the firm of Huguenin is a Medal commemorating the First meeting of the League of Nations at Geneva, 15. November 1920.

**HUGUES, JEAN** (*French*). Contemporary Sculptor, born at Marseilles; pupil of Dumont and Bonnassieux. At the Salon of 1895 he exhibited a medal, Byzantium.

**HUJER, LUDWIG** (*B.D.M.*, Vol. II, p. 572). Further medallic works by this artist are: 1906, 60th Birthday of Dr August Netslitzky; — Count von Thun-Hohenstein, Silesian Landespresident; — Prof. D.J.U. Friedrich, Freiherr von Wieser; — German-Bohemian Exhibition at Reichenberg; — Austrian Exhibition in London; — 80th Birthday of August Stummer, of Tarnobrzeg; — 1908. Jubilee of the "Schottengymnasium" in Vienna; — Kaiser Francis Joseph Jubilee Medals and Plaquettes (various types); — Commemorative plaque of a three days trip from Trieste upon the steamship, Thalia, by 300 physicians, 1907; — Portrait-plaquette of Rudolf Ritter Höfken, 1912; — Visit of King Edward VII. to Marienbad, 1911; — Dr Julius Hoffmann; — The artist's Child; — 50th Anniversary of the Vienna Philharmonic Society, 1910; — Prince Johann von Liechtenstein; — Franz J. Kaiser, 1912; — H. Ehrlich, 1910; — Ferdinand Fellner; — New-year's Plaquette of the Brothers Schneider, 1913; —

Freiherr von Bienenrth; Prize Medal of the Vienna Spring Exhibition, 1912; — Motherhood; octagonal Plaque; — Franz Pfeifer; Agricultural Prize Medal for Bohemia, 1911; — Franz Simon and Franz Wenzel, Plaque; — Adolf Posselt, 1911; — Franz Pfeifer; — Jeton of Ernst Zeiner, 1913; — Josef Riedl, at Polann; — Jubilee medal of the "Verein für Landeskunde" of Upper Austria, 1914; — 70th Birthday of Peter Rosegger, 1914; — German Bohemia; plaque, 1906; — Music, Singing and Dancing; plaque, 1904; — Commemorative medal of Peter Rosegger's 70th Birthday, 1914; — Memorial medal of the Semi-centennial of the "Niederöstr. Verein für Landeskunde" 1914 (both described in *The Numismatist*, p. 283, 1916.)

Hujer's exhibit at the New York International Medallic Exhibition, March 1910, included the following works: Jubilee Medal of Emperor Francis Joseph, 1898; — Jubilee of John, Prince of Liechtenstein; — Child's portrait; — German Bohemia; — Mein Lebenslauf ist Lieb und Lust; — 40th Anniversary of Alpine Club; — Reichenberg Exhibition, 1906; — Dr. Aug. Netslitzky; — Austrian Exhibition in London, 1906; — Hofrat Heinrich Ritter von Kamler; — Hofrat Prof. A. Adolf Ritter von Guttenberg; — H.E. Baron Aug. Stummer von Tarnob; — Edward Göttl; — Baron von Dobhoff; — Dr. Julius Hoffmann; — Thalia; — Hans Forster's Memorial Plaque, etc.

**HULLEGARDE, JEAN CHARLES VAN** (*Flem.*). Mint-master at Antwerp, 1744-1745.

**HUMBELOT, CHARLES** (*French*). Mint-engraver at Dijon, *circ.* 1494-1495.

**HUMBELOT, HUGUENIN** (*French*), Mint-engraver at Dijon, *circ.* 1494-1495,

**HUMBERT, AUGUSTE** (*Amer.*). Issuer of various octagonal (4) and circular 50 Dollar pieces, 1851 and 1852, and 10 Dollar pieces, 1852-1853. Some of these were struck from dies engraved by Küner.

A good account of these issues will be found in the *Numismatist*, for August 1914.

**HUMBERT, MATHIEU** (*French*). A native of Ste Marie-aux-Mines, took the oath, on 19. August 1589, as Master of the Mint at Neuchâtel. Appointed in conjunction with Jean Grenot, *circ.* 1589-1592, and later alone. In 1591 he was accused of coining light money. He is also known as Mathieu le Maire or Mathieu Maire Humbert. He died previous to 10. April 1595. Cf. Louis Thévenaz, in *Schweiz. Kstler-Lexikon*.

**HUMMEL, AUGUST** (*Germ.*). Medallist and Engraver, born at Stuttgart, 9. August 1862, employed by the Lauer Mint as Die-cutter. Among his productions I have noted : Medal on the Dedication of the new Cathedral at Berlin, 1905 ; — Silver Wedding of the German Emperor and Empress, 1906 ; — Andreas Martin Engel (1903) ; — General von Heeringen, "The guard of the Vosges", 1914-1916 ; 33 mill. ; — Captain König, Commander of the Submarine cargo boat "Deutschland" ; 33 mill. ; — Admiral Reinhard von Scheer, 1916 ; — Vice-Admiral Franz Hipper ; 31-May-1 June 1916 ; — Archduke Eugene ; War on Italy, 1915. 1916 ; — General von Koevess, conquest of Serbia and Montenegro, 1914-1916 ; — General Jekow, 1915 ; — General Constantin Jostow, Bulgarian chief of Staff, 1915, etc.

**HUND, GEORG** (*Swiss*). Mint-master at Fribourg, circa 1569.

**HUNDENBERG** (*Germ.*). Engraver of Cologne, sixteenth century. There are two amulets struck about 1580, attributed in the Salomon Catalogue, Dresden, 14. November 1893, n<sup>o</sup> 2828 to this Engraver. They are both in the Boston Medical Collection. One of them bears DIESES + METALL + DIENET + VOR + DIE + FLVSS (Gonorrhæa), and the other VOR | FLÜSS KRAMPF (dysuria? rheumatism) | UND ROTLAUFF (erysipelas). The latter bears the arms of Dr Leonhard Thurneysser (1531-90) of Basle, physician to Grand Duke Joachim II. of Brandenburg. They are akin to a much more common amulet EHRE DEN ARTZT etc., a portion of which inscription is upon one of the medals of Dr J. C. A. M. Theden of Berlin. The first three are alchemical, and all the four are in the Boston Collection. (Communication of Dr H. R. Storer of Newport, R. I.).

**HUNDERTPFUND, ANTON** (*B. D. M.*, Vol. II, p. 576). Mint-master to Dukes Albrecht IV., Wilhelm IV., and Ludwig X. His portrait exists in the Irish National Gallery at Dublin, and is reproduced in *Mitt. Bayer. Num. Gesellschaft*, 1909, p. 56.

**HUNDLEY, G.** (*Brit.*). Sculptor of the second half of the nineteenth century. By him is a panel, in white metal, engraved with an arabesque design after Lucas van Leyden, which is now in the Victoria and Albert Museum. *Vide* Fortnum's *Bronzes in the South Kensington Museum*.

**HUNT, ROBERT, C. M. G.** (*Brit.*). Deputy Master of the Sydney Mint from January 1st, 1878, until his death on September 27th, 1892. He was Acting Deputy Master of the Melbourne Mint after the resignation of Major-General Ward in 1877 until the appointment of Mr. W. D. Broughton.

**HUNT & ROSKELL** (*Brit.*). (*B.D.M.*, Vol. II, 1904, p. 578). 1864, Published Wyon's medal of Shakespeare for the tercentenary anniversary, Æ 62.

**HUPP, KARL** (*Germ.*). Medallist, born in 1822, died at Dusseldorf in 1906.

**HURTER, JOST** (*Swiss*). Modeller in wax, a native of Maltes. By him are Portrait-medallions in alabaster, dated 1822-1824, of Professor Gügler, Popes Leo XII, Pius VII, etc. Cf. Franz Heine-mann, in *Schweiz. Künstler-Lexikon*, Suppl. p. 236.

**HUTH, IGNATZ**, (*B.D.M.*, Vol. II, p. 579). Died 15. October 1832; Mint-engraver at Vienna, 1802-1832.

**HUWARD, PAUL** (*Germ.*). Die-sinker at Kiel, nineteenth century.

**HUXER, MELCHIOR** (*Germ.*). Mint-master at Münden, appointed in 1560-1574.

**HUYS, PIERRE** (*Flem.*). Mint-master at Maestricht, 1528-1548.

**HUYSBRECHTS, ARTHUR** (*Flem.*). Mint-master at Maestricht, 1624-1631.

**HYDE, CAPT. (later COL.) H.** (*Brit.*). Officiating Mint-master at Calcutta, 7th February to 25. June 1861, again appointed, 21st July 1862 and in office until 7th February 1866; once more, 16th January 1868 to 22nd July 1871; 15th February 1872 to 3rd August of same year; 30th August 1872 to 5th September 1873; 1st November 1873 to 17th August 1875; and 15th November 1875 to 18th January 1876.

**HYLLUS**. (*B.M.D.*, Vol. II, p. 585). The fictitious signature **ΥΛΛΟΥ** occurs on an amethyst Intaglio in the Brit. Museum, showing a Head of Silenus to l. with ivy-wreath (Dalton, *Cat. of Engraved Gems*, n° 708).

Duffield Osborne, *Engraved Gems*, p. 122 illustrated two of the gems of this famous gem-engraver, who was the second son of Dioscorides, viz. his Theseus (or Hercules), and his bust of Apollo, both signed, and mentions the cameo signed **ΥΛΛΟC ΔΙΟCΚΟV-ΠΙΔΟV ΕΠΟΙΕΙ**.

**HYNES, L. G.** Officiating Mint-master at Bombay, under Col. J. A. Ballard, in the seventies of last century, and again under Col. J. H. White in 1879.

I

**I.C.** (*Brit.*). Engraver's initials on a Jubilee Medal of Queen Victoria, 1887, struck presumably at Birmingham.

**I.H.** (*Brit.*). These letters were countermarked on Portuguese gold coins circulating in Trinidad. They are probably the initials of General Hislop, Governor of the island.

**IMBERT, MATHIEU** (*French*). Mint-master at Montpellier, 1558 : a rose.

**INIGIAT-PASPORTAS, PAUL** (*French*). Contemporary Sculptor and Medallist, born at Rome. At the Paris Salon 1913 he exhibited several Plaquettes : Un singe à queue de cochon ; — Un éléphant indien ; — Un cerf ; — Une lionne.

**INGRAM, T.W.** (*B.D.M.*, Vol. III, p. 26). By this Medallist are further : H.R.H. Frederick, duke of York, Memorial Medal, 1827 ; — George II., memorial medal, 1830 (Bust similar to that of the Pattern Crown, 1825), etc.

**INOUE, K.** (*Jap.*). Director of the Mint at Osaka, from September to November, 1869 ; again from May 1870 to January 1871, and March 1872 to June 1873.

**INOUE, M.** (*Jap.*). Director of the Mint at Osaka, from November 1869 to May 1870.

**INSENGA, LEOPOLDO** (*B.D.M.*, Vol. III, p. 27). By this Medallist are further : Accession of Umberto I., 1878 ; — Accession of Queen Margherita, 1878 ; — Homage to the Prince of Naples, 1878 ; — Agostino Magliani ; — Medal of the Luigi Camoens Society 1880 (modelled by Leonardo de Candia).

**INSWERT, WAUTHIER** (*Flem.*). Mint-engraver at Louvain, 1489, under Maximilian.

**INTERMINELLI, ALDRY D'** (*Flem.*). Mint-master at Malines, 22. May 1382 to 28. February 1384 ; again in conjunction with **JEAN THOMAS**, from 28. February 1384 to 1. September 1385.

**INTERMINELLI, JEAN D'** (*Flem.*). Mint-master at Malines, 30. January 1380 to 7. August of same year.

**IO.F.** or **IO.F.F.** (*B.D.M.*, Vol. III, p. 29). The Plaques signed thus are ascribed by Dr Bode to Giovanni Francesco di Boggio (*q.v.*). The **Φ** also stands for the signature of **GIOVANNI FALIER** *q.v.*

**I.O.P.** (*Brit.*). On a brass check issued by Gregory Kane, 69, Dame Street, Dublin, and bearing a portrait of Queen Victoria on the obverse, I have seen these initials below the truncation of the neck.

**IPPENTANZ (HÜPPENTANZ), TILLMANN (GILG)** (*Germ.*) Mint-master; a native of Bein (Peina) near Hildesheim, was Mint-master at Lucerne from 1580 until his death on 10. December 1587. Cf. Brun, *Schweizer. Künstler-Lexikon*, II, p. 133; *Revue suisse de num.*, 1889 (IX), 5-7.

**IRONS** and **RUSSELL** (*Amer.*) of Providence R.I., makers of a medal of R.J. Rough Walkers, 1878; First R.I.U.S. Volunteer Infantry.

**ISAAKOFF, A.** (*Russ.*). Gem-engraver of Petrograd, flourished during the latter end of the eighteenth and early part of the nineteenth century.

**ISHIMAL, J.** (*Jap.*). Director of the Mint at Osaka, from July 1874 to November 1881.

**ISLER, LUIGI** (*B.D.M.*, Vol. III, p. 33). This noted Paris Engraver cut a cameo-portrait of Robert Ready, the famous electrotypist of the British Museum († 1901).

**ITO, H.** (*Jap.*). Director of the Mint at Osaka, from September 1871 to February 1872.

**I.V.D.F.** (V. Dishoeke Fecit; **I.V. DISHOUKE F.**)



J

**J. A. A.** Signature on a medal of Cervantes, commemorating the Centenary of the publication of Don Quijote, 1905.

**JACKMAN, E. D.** (*Brit.*). Cut the obverse and reverse dies for a medal presented to His Royal Highness the Prince of Wales, afterwards King Edward the Seventh, by the City and Guilds of London Institute in 1881.

**JACKSON, JOHN** (*B. D. M.*, Vol. III, p. 41). In the year 1749, this Engraver was making his most ingenious imitations of medals in wood, executed entirely on the lathe, a feat which even now seems marvellous, and a hundred and fifty years ago would surely be more wonderful. In this manner he produced a number of heads of personages of note, among them the Duke of Cumberland, Sir Isaac Newton, and Pope Alexander VIII. These were frequently bordered with an eccentric geometrical design, which belongs to the class of engine-turning. Jackson's process would scarcely have been applicable to the sinking of dies, as the details of the portraits in his medallions are not cut with precision or depth enough to produce a clear impression, but it may well be that he engraved the dies for the geometrical borders and engine-turned reverses.

**BIBLIOGRAPHY.** — C. H. Read. *English work in impressed horn*, The Portfolio, 1893, p. 26.

**JACOB, C.** (*Germ.*). By this engraver is a medal in iron commemorating the Wars of 1813-15 (*Bramsen*, II, 1737).

**JACOB, MEISTER** (*Austr.*). Die-cutter at Prague, 1538-1542.

**JACOBI** (*Belg.*). Engraver at Liège, 1770.

**JACOBSON** (*Dan.*). Gem-engraver and Medallist to His Danish Majesty; probably **ALFRED J.** (*B. D. M.*, Vol. III, p. 45). Exhibited at the Royal Academy in 1815 : A frame containing impressions from engravings in stone of King Gustavus Adolphus of Sweden, Bonaparte, the present Queen of Sweden, Hercules and Antiope, Apollo, Hercules and Cacus, the late King of Prussia, Endymion, and the late Count Bernstoff (as described in the *R. A. Cat.*, 1815).

**JACOBSON, SALOMON ARON** (*B.D.M.*, Vol. III, p. 46). By this Engraver are also medals of Dr Heinrich Callison, 1805, and the British Museum owns an Intaglio of Endymion by him (*Cat.* n° 764). The gem is a copy of a statue by Thorwaldsen at Copenhagen. In the Eidlitz collection is a medal by him of Frederick VI. of Denmark, 1817; *Æ* 55, signed: **S. JACOBSON**.

Jacobson was a native of Hamburg, but he worked chiefly in Copenhagen.

**JACOBY, MEINHARD** (*B.D.M.*, Vol. III, p. 46). At the Berlin Kunst-Ausstellung, 1907, this artist exhibited a Christening Medal, and several Firemen's Badges.

**JACOT-GUILLARMOD FRÈRES** (*B.D.M.*, Vol. III, 1907, p. 47). To commemorate the Calvin Jubilee at Geneva, 1909, this firm issued a series of medals and plaquettes of the famous Reformer. By them is also the Presentation medal to Burkhard Reber of the Geneva Cremation Society.

Also: 1909, 350th. Anniversary of institutions founded by Calvin, *Æ* 25 × 36; 1912, Second centenary of Jean-Jacques Rousseau, *Æ* 45 × 35. both signed: **A. J. G.** (R. J. Eidlitz).

**JAEGER, CLAUS** (*Germ.*). Mint-master at Lübeck, 1617-1618.

**JAEGERS, ALBERT** (*Germ.*). Contemporary Sculptor and Medalist, born in Elberfeld, Germany, in 1868. Educated in Cincinnati, Ohio; practically self-taught; came to New York City in 1890; won several competitions inaugurated by the National Sculpture Society; modelled the State figure "Arkansas" and the portrait statue "Pestalozzi" for the St. Louis Exposition, executed commissions for the Fine Arts Building in St. Louis and the Custom House in New York, and commissioned by the Government to erect the Baron von Steuben Monument in Washington, which commission was won in competition.

He exhibited the following works at the New York International Medallic Exhibition, held in March, 1910:—

Portrait; — Model for an original research medal (*Catalogue of the N. Y. Medallic Exhibition*).

**JAENNISCH, JOBST JAKOB** (*Germ.*). Mint-master at Celle (Brunswick), 1687-1705; privy-mark, **III** or **JJJ**. A Pattern Ducat of Duke George William 1690 bears these initials **JJ.J** and also Thalers and subsidiary currency, of varied years.

**JAHN, C.** (*Dutch*). Cut the dies for the obverse and reverse of a medal commemorating an Industrial Exhibition in 1881, and for the reverse of a medal commemorating the explorations of Baron Nils Adolf Erik Nordenskiöld, which was struck for the Gothenburg Society of Science.

Exhibited the following works at the Royal Academy : 1868. Frame of medallions of Luther, Melanchthon, Christ, Calvin, Zwingle ; — 1869. Medallions, of Beethoven, Mozart, Haydn ; — 1870. Medallion ; heads from life ; — Charles Dickens ; — 1872. Alfred Tennyson, medallion ; — 1873. H.I.M. the German Emperor, medallion portrait.

**JAHN, F.O.** (*Germ.*). Author of a Portrait-jeton of Schiller, 1859.

**JAKOBIDES, G.** (*Greek*). Contemporary Die-engraver, whose signature occurs on a Pattern Two Drachma piece of King George of Greece, 1911.

**JAMAIN, ÉMILE THÉODORE** (*B.D.M.*, Vol. III, p. 55). At the Salon of 1906 this artist exhibited a Bas-relief in rock crystal, entitled : Pastorale ; — 1907. Ophelia, plaquette in rock crystal ; — 1912. A Frame containing cameos.

**JAMES, C.** (*B.D.M.*, Vol. III, p. 55). The initials **C.I** occur on a Pattern, possibly for a Half Guinea or Farthing, with head of George III, undated. **R**. Irish harp. The same head occurs on Farthing tokens by the same artist (London series ; Restoration of George III. to health, 1789 ; *Dalton*, n° 1130).

By him is also a medal of David Garrick, Æ 29 (R.J. Eidlitz Coll<sup>n</sup>).

**JAMPOLSKY, MICHEL** (*B.D.M.*, Vol. III, p. 59). Salon of 1906 : Eight medals and plaquettes in bronze and silver ; — 1907. Six medals in bronze and silver ; — 1908. Nine medals in silver and bronze ; — 1909. Eighteen Plaquettes and Medals ; — Aviation : plaquettes in bronze and silver ; — 1910. Nine medals and plaquettes ; — 1912. Portrait-plaquette of M<sup>lle</sup> Anna ; — 1913. Portrait of M<sup>lle</sup> Simone, and five medals in silver (edited by M. Ponce) : — Notre-Dame du Platin, Protectress of Aviators ; **Æ** 18/19 mill.

**JANENSCH, Prof. GERHARD** (*Germ.*). Contemporary Sculptor and Medallist, residing in Berlin, who at the Exhibition of Arts held in that city, 1907, exhibited several medals : Bleichröder ; — Hanse-mann ; — Mother and Child, etc.

**JANVIER, LUCIEN JOSEPH RENÉ** (*B.D.M.*, Vol. III, p. 62). This Sculptor is a pupil of Falguière, Mercié and Denys Puech. At the Paris Salon, 1905, he has exhibited the following medallic works : Maître Henri Bernardeau, advocate ; — M. Louis Bouvier ; — M. Baragnon ; — M. Aubert.

**JANVIER, VICTOR** (*B.D.M.*, Vol. III, p. 61). This Engraver's name occurs on both sides of a Portrait-medallion of Danton, 1891 ;

and also in incuse on Fremiet's well-known medal of Joan of Arc (*illustrated*, Vol. II, p. 155); — Commemorative medal of the Tercentenary of Camoens, and Laying the foundation stone of the New Portuguese Library at Rio de Janeiro, 1880.

**JANVRY, H. DE** (*French?*). Gem-engraver of the latter end of the eighteenth century. Exhibited at the Royal Academy : 1798. Portraits of Mrs. Chinnery, Miss Ross, Mr. Le Bas, Miss Bigony, Miss Cologane, Mrs. Onslow, A Vestal, Mrs. Dawson, Mr. King, Mrs. Neville, Mrs. Smith, Miss Fitzgerald and Mr. Neville; — 1799. Portraits of musicians; — 1800. Apollo; cameo; — Diana; cameo.

**JASTER, JOHANN JUSTUS** (*B.D.M.*, Vol. III, p. 62). He was also episcopal Mint-master at Eutin, 1 March 1724 — 15 November 1726.

**JAUNER, HEINRICH** (*B.D.M.*, Vol. III, p. 63). By this Medallist who died on 11. March 1912 at the age of 70 are also : Portrait-medal of Ludwig, Freiherr von Gablenz, 1874; — Langesalza' medal 1866 of King George V. of Hanover; — George V. and Queen Marie of Hanover's Silver Wedding, 1868; — 81<sup>st</sup> Anniversary of Queen Mary's birth, 1878; — Marriage medal of Marie, daughter of the Duke of Cumberland, to Prince Maximilian of Baden, 1900.

**J.B.A.** Signature on the rev. of a medal of the Academy of Seville in honour of Charles IV, 1796; obv. by Prado.

**JEANNE DE BOULOGNE** (*French*). Countess of Boulogne and Auvergne, was convicted of forging in the year 1422, 'having made in caves and secret places of her chateau of St. Supplice, in the diocese of Toulouse, false money bearing the royal name, but of inferior value, standard, and weight'.

**JEHAN, SÉBASTIEN** (*French*). Mint-master at Saint-Lô, 1484 : bear's paw.

**JEHOTTE, CONSTANT** (*Belg.*) (*B.D.M.*, Vol. III, 1907, p. 67). 1842, Modeste Gretry, Æ 50. (Note : The medal mentioned in the dictionary is dated 1845. I have one, on the reverse a lyre, from which radiate names of Gretry's operas, and dated 1842. *R.J. Eidlitz.*)

**JEHU, J.** (*Amer.*). Contemporary Sculptor and Medallist of New York. In his two medals of 1913, the 'Elsberg Medal' for the New York Law School, and the 'Dr. Reinthaler Medal' the artist has given us two portraits, the latter of which is well-modelled and strong.

**JELLE, JAN.** (*Dutch*). Mint-master at Kampen, 1647-1664; distinctive symbol, fleur-de-lys, on all the silver coins.

**JELTSEMA, FREDERIK ENGEL** (*Dutch*). Contemporary Sculptor and Medallist; born at Withuizen, province of Groningen, Netherlands, October 4, 1879; studied at the Academy of Fine Arts at Amsterdam, being pupil of the master Ferdinand Leenhoff, professor of sculpture and engraving. Obtained the gold medal of the School of Fine Arts and gained the prize of Rome, for Holland, 1903. Left for Paris and became a private pupil for the three following years of the master Jules Charles Chaplain, member of the Institute of France. Studied in Florence, Italy, from 1906-1907, and then returned to Holland and to Paris, where he now lives.

He exhibited the following works at the New York International Medallic Exhibition, March 1910: — Portrait de M. Leenhoff; — Médaille Mesdag; — La danse; — Minerve. Obverse and reverse; — Vénus et Amour; — Médaille Jeltsema; — Médaille, Mme. van Calcar.

At the Munich International Exhibition 1909 he exhibited a frame of Portraits and other Plaquettes.

By him are further: Dr J. D. Vander Waals, 1911; Æ 65 (*R. J. Eidlitz*); — Golden Wedding of H. W. Mesdag and S. Mesdag (1856-1906); — Marriage of W. J. J. C. Bijleveld and A. C. de Kampenaar, 1906. At the Paris Salon of 1907 he exhibited ten Medals and Plaquettes.

**JENKIN, Mrs. MARGARET M.** (*Brit.*). Contemporary Sculptor and Medallist, residing in Kensington, London. At the Royal Academy 1911 she exhibited a Portrait-medallion in silver of Mrs Terence King and infant, and in 1912 a medallion of St. Giles, in silvered copper.

**JENKINS, HENRY & CO.** (*Brit.*). A firm of manufacturing jewellers in Birmingham. They made the Star for the Lord Roberts' March from Kabul to Kandahar, 1880. Cf. Mayo, *op. cit.*; also the Egyptian Bronze Star 1882, and the Medal for Long Service in the Volunteer Force, 1894.

**JENNINGS, LEONARD** (*Brit.*). Sculptor to the Indian Government; prepared the obverse and reverse punches and dies for the Lieutenant Governor's (Bengal) presentation medal; obv. SIR \* EDWARD \* BAKER \* K. C. S. I. Bust to left. R. BENGAL 1906. Lion to left (illustrated in *Report of the Administration of the Mint at Bombay and Calcutta for the year 1910-1911*).

**JENSEN, GUSMAR** (*Dane*). Contemporary Medallist and Chief-engraver at the Mint of Copenhagen.

**JEROME** (*Germ.*). Engraver in Nuremberg, 1529-1556.

**JESS** (also **JES**, or **GIESS**) (*B.D.M.*, Vol. III, p. 70). Goldsmith, and Die-cutter at the Mint of Kuttentberg, 1479-1498.

**JETZL, IGNATZ** (*B.D.M.*, Vol. III, p. 71). Born in 1731, died on 4. December 1781; Mint-engraver at Vienna, *circ.* 1750-1781.

**JEUFFROY, ROMAIN VINCENT** (*B.D.M.*, Vol. III, 71). From "La Chronique des Arts" we have extracted the following:

Né en 1749 à Rouen, il se rendit en 1770 à Naples, où il resta jusqu'en 1780. Rappelé à Paris, mais refusé à l'Académie des Beaux-Arts, malgré les promesses qu'on lui avait faites, il y resta jusque vers 1787, s'attacha ensuite à la cour princière des Lubomirski, séjourna environ vers 1790 à Varsovie, puis dans le domaine d'Opole, propriété des Lubomirski, jusque vers 1805, retourna à Paris, y devint directeur de l'Ecole de gravure en pierres et de la Monnaie, et mourut en 1826 à Saint-Germain-en-Laye.

Le château de la famille Lubomirski, à Przeworsk (peut-être aussi celui de Lancut, tous deux en Galicie), conserve certainement des œuvres inconnues du maître, dont on n'a décrit que trente à quarante environ.

Comme, d'autre part, on n'a jamais signalé les deux camées (il taillait très rarement des camées) que le collectionneur d'antiquités nommé Schmidt-Cionzynski, connu autrefois aussi à Paris, légua au Musée national de Cracovie, il n'est pas inutile d'en donner la description suivante que je dois à l'obligeance de M. Koperd, directeur de ce musée :

Invent. n° 1724. Camée. Jaspe à 2 couches, la couche supérieure couleur café, la couche inférieure foncée. Buste d'une jeune femme. Signé: Jeuffroy. Hauteur: 20 millimètres; largeur: 13 millimètres.

Invent. n° 1741. Camée. Agatonyx à 2 couches, la couche supérieure d'une blancheur lactée, la couche inférieure transparente. Buste d'un abbé, le regard tourné vers la droite. Signé: Jeuffroy. Sur le revers l'inscription suivante:

Donné par S. A. Em.  
Le Prince Primat  
A. M. et M<sup>me</sup> Dégérando  
Paris, 1808.

The unique specimen in lead of the *Descente en Angleterre* medal by this artist was sold by Messrs. Sotheby, Wilkinson and Hodge on April 6, 1906 for £ 21 (now in the British Museum). It was thus described in the Sale Catalogue by Mr. W. J. Webster:

Lot 148. TRIAL PIECE IN LEAD, from the die of the original and very rare Napoleon medal relating to the intended Invasion of England; obv. Laureated and nude bust of Napoleon to right,

below, JEUFFROY FECIT, and DENON DIREXIT in two lines; *R.* DESCENTE EN ANGLETERRE, Hercules standing, squeezing a Triton to death, and in the exergue, FRAPPÉE A LONDRES — EN 1804 in two lines, with plain edge, *a fine medal of great historical interest.*

\* \* The dies of this medal were engraved in Paris at the time when Napoleon was preparing his expedition against England, and after the taking of London (?) they were intended to have been used there. As the invasion did not take place, the medal was never struck. There is said to be only one impression in *lead* known: this was in the cabinet of Dr Burney, who sold this with other medals to Mr. Charles Stokes in 1846 or 47, from whom the present owner obtained it. Somewhat later, copies of this medal were struck in France and England, on which a head by Droz was substi-



Descente en Angleterre, 1804.

tuted for that by Jeuffroy, and the former head was also used for several other medals of the Imperial series. The work on the reverse of these copies is, however, less delicately treated, the word FRAPPÉE in the exergue of the original is incorrectly written FRAPPÉ on the imitations, and the edge (on some) bears an inscription in raised letters, MEDAL | COPIED | FROM THE | FRENCH. The latter were struck at Birmingham.

Dr Bousfield possesses a *R.* die, signed **JEU.** of the commemorative medal of the Battle of Sommo Sierra.

**J. M.** Signature on a medal of Prince de la Paz, 1806 (Vives 197).

**J. M. R.** Signature on a coronation medal of Alfonso XIII, 1902.

**JOBST, HEINRICH** (*Germ.*). Contemporary Sculptor and Medallist of Nuremberg, now residing at Darmstadt. By him is a Plaquette commemorating the Jubilee of Giessen University, 1907 (struck by L. Ch. Lauer).

**JOHANNEAUX, GERVAIS** (*French*). Mint-master at La Rochelle, 1490: a crescent or two crescents.

**JOHANNES** (*Flem.*). Mint-master in Brabant, latter end of XIIIth century.

**JOHN**, Sir **W. GOSCOMBE** (*B.D.M.*, Vol. III, p. 71). At the Royal Academy 1907 this artist exhibited a wax impression of the Municipal Seal for the Borough of Merthyr Tydfil; — Portrait-medal of Thomas Edward Ellis; — Seals for the National Museum of Wales, etc., and in 1912, Model design for the Seal of the National Museum of Wales; — Portrait of H.R.H. The Prince of Wales; the Investiture medal; — 1918. Silver Medal, Cardiff School of Art.

Among his earlier medallic works we note: 1899. Medal for the National Eisteddfod Association; — 1902. Memorial to the late Sir Arthur Sullivan; bas-relief in bronze; — 1903. Two medals, obv. and rev.

**JOHNSON** (*Brit.*). Contemporary Die-sinker and Engraver, whose address is given on some tokens as 28 York St., London Rd., and on others 45 Old Bailey, London. I have seen by him Shilling and Sixpenny Tokens of Billingsgate Market, in Mr. L.L. Fletcher's Collection.

**JOHNSON, ROBERT** (*Brit.*). Contemporary Sculptor and Medallist, residing in Putney, London. He exhibited at the Royal Academy, 1912, a Portrait-medallion of the late Sir Charles Lawes-Witte-wronge.

**JOHNSON, STABILIMENTO STEFANO** (*B.D.M.*, Vol. III, p. 79). This firm was established in 1836, but did not come into note until 1866, when the works were transferred to the present commodious buildings, which in late years have been greatly extended, under the able direction of Comm. Federigo Johnson and his son, Signor Stefano Johnson, who on one of my visits to Milan, in the spring of 1912, had the kindness to show me over the works and allowed me to inspect the Museum, which contains specimens of the coins, medals, plaques, bronzes, statuettes, etc., produced by the firm, as well as a collection of Roman coins and an extensive series of Portrait-medals connected with Italian history from the earliest times, a large section being devoted to the prolific mementoes of the Risorgimento.

From the Catalogue "delle Medaglie e Placchette coniate dal 1884 al 1906", issued on the occasion of the inauguration of the Milan International Exhibition, 1906, the following list of medals and plaquettes is compiled: Plaquettes and Medals commemorating the Milan Exhibition and Inauguration of the Simplon Tunnel, 1906; — Medal of the School of Applied Arts of Milan (modelled by Prof. Pogliaghi, dies engraved by Cappuccio); — Medal of the



R. Academy of Fine Arts of Milan ; — Jubilee Medal of the Society of Fine Arts of Milan, 1893 ; — Award Medal of the City of Venice for the biennial International Fine Arts Exhibition, 1905 (mod. by Mrs. Katie Toyce Harris ; eng. by A. Cappuccio) ; — Medal to Pietro Pansini, 1903 ; — Fourth centenary of the birth of Francesco Petrarca, at Arezzo, 1904 ; — Fifth centenary of the foundation of the University of Turin, 1904 ; — Prize Medal of the Torre del Greco R. School of engraving on coral ; — Prize Medal of the College della Querce, Florence ; — Fourth centenary of Christopher Columbus and Discovery of America, 1892 (designed and modelled by Prof. Pogliaghi) ; — Dante Alighieri ; Prize medal for Colleges, Institutes, Academies, etc. ; — Vincenzo Gioberti, on the Centenary of his birth, 1901 (mod. by E. Rubino) ; — Prize Medal of the Academy of Fine Arts ; — Third centenary of Torquato Tasso (from a puncheon by the Parmesan engraver Vittorio Nesti) ; — First centenary of the birth of Antonio Rosmini, Rovereto ; — Inauguration of the Monument of Marcello Malpighi (1628-1694), at Crevalcore, 1897 ; — Gian Francesco Barbieri, Il Guercino ; Third centenary of his birth ; issued by the town of Cento, 1893 ; — Vittorio Alfieri, 1904 ; — Edmondo De Amicis, 1904 (mod. by Leonardo Bistolfi) ; — Giuseppe Lorenzoni, astronomer, 1904 ; — Gaetano Donizetti ; — Prize Medal of the R. School of Music of Milan ; — Memorial medal of Giuseppe Verdi (mod. by Prof. Comm. Lodovico Pogliaghi ; engr. by Cav. Cappuccio) ; — Prize medals (in three sizes) of the First International Musical Festival at Turin, 1898 ; — 100<sup>th</sup> anniversary of Gaetano Donizetti, Bergamo, 1897 ; — 100<sup>th</sup> anniversary of G. Rossini, celebrated at the Scala, Milan, 1892 ; — Enrico Caruso, Trieste, 1902 ; — Commemorative medal of the Italian Electro-technical Association on the members' visit to America, 1904 ; — Plaque presented by Italian electricians to the American Institute of Electricity, 1904 (cast) ; — Paolo Bonomi, Bergamo, 1904 (mod. by G. Castiglioni) ; — Presentation medal to Giuseppe Bardolli, President of the R. Technical Institute of Milan, 1896 (mod. and engr. by Egidio Boninsegna) ; — Luca Beltrami, 1900 (mod. by Secchi ; engr. by A. Cappuccio) ; — Monsig. Antonio Ceriani, on his priestly jubilee, 1902 (mod. by Boninsegna ; engr. by A. Cappuccio) ; — Virgilio Inama, of Trento, 1902 ; — Pasquale Fornari, 1901 ; — Francesco Bonatelli, Iseo, 1900 ; — Tito Poggi, Rovigo, 1902 ; — Prof. Dr Edoardo Porro, gynecologist, 1901 ; — Aristide Stefani, physiologist, Padua, 1903 ; — Augusto Tamburini, alienist, Ancona, 1901 ; — Prof. Dr Enrico Bottini, surgeon, Pavia, 1902 ; — Prof. Dr Angelo Scarenzio, 1904 ; — Giuseppe Zanardelli, 1904 ; — Dr Brettauer, Trieste, 1905 ; — Pietro Saccardo, architect of San Marco, Venice, 1904 (mod. by

Ettore Cedorin); — Prof. Antonio Zincone, 1904; — Angelo Saroldi, architect, 1905; — Gius. Ant. Ottavi, Casale Monferrato, 1904; — Giuseppe Mussi, 1901; — Giuseppe Bocca, Asti, 1902; — Adolfo Armanino, Genova, 1901; — Enrico Noe, of Iglan, 1900; — Comm. Alfonso Mandelli, Cremona, 1904; — Car. Edoardo Toscani, Italian consul at Cairo, 1903; — Rinaldo Simon, 1905; — Medals commemorating the works of the Simplon Tunnel; — Municipal and other Public and Private Prize Medals of Milan, Genoa, Bologna, Turin, etc.; — General Felice Sismondo, 1900; — Tenth Anniversary of the Foundation of the Banca Commerciale Italiana (mod. by E. Boninsegna; engr. by A. Cappuccio); — Presentation medal to Ing. Eugenio Righini, 1903; — Ambrogio Binda, 1899; — Alessandro Rossi, 1889; — Stefano Johnson, 1813-1882; mod. and engr. by A. Cappuccio, 1902; — Cav. Giovanni Cramer, 1902; — Cav. Alessandro Andreae, 1902; — Cav. Massimo De-Vecchi; — Societa Ceramica Richard-Ginori, Milano, 1905; — Cav. Francesco Dubini, 1905; — Antonio Sansone, 1904; — Comm. Marco Besso, 1899; — Cav. Edoardo Saporiti; — Inauguration of the Vittorio Emanuele II. monument in Genoa, 1886; — Inauguration of the Monumento delle Cinque Giornate Milanesi, 1895 (by G. Grandi); — Inauguration of the Victor Emmanuel II. Monument at Milan, 1896; — Inauguration of the Monument of the Battle of Legnano, 1900; — Inauguration of the Monument of Garibaldi at Palermo, 1892; — Monument of Garibaldi at Como, 1889; — Visit of William II. to Rome, 1888; — Millenary Festivities at Ivrea, 1900; — 25<sup>th</sup> Anniversary of the entry of the Italians into Rome; — Giuseppe Garibaldi, 1892; — Medal of the City of Brescia in commemoration of the 50<sup>th</sup> Anniversary of the X days in 1849; — 50<sup>th</sup> Anniversary of King Charles Albert's entry with the Sard army in Pavia, 1898 (mod. and engr. by Enrico Farè); — Medal of the Italian Red Cross Society; — Medal of the Trieste "Guardia Medica and City Ambulance" (engr. by A. Cappuccio); — Second centenary of the Nice Cavalry Regiment, 1690-1890 (by Prof. Lodovico Pogliaghi); — Regimental Medals; — Naval Medals; — Medal of 1898 of the "Comitato Triestino dell'Italia Irredenta" on the 50<sup>th</sup> Anniversary of the Albertine Constitution (des. by E. Tornaghi, engr. by Cappuccio); — Commemorative medal of the 'Comitato Triestino' of the Italians slain in Africa (mod. by E. Boninsegna, engr. by Cappuccio); — First Centenary of the Martyrs of the Partenopean Republic, 1899; — H.R.H. the Duke of the Abruzzi (by Boninsegna); — Presentation medals to the Duke of the Abruzzi by the Venetians and Italian Alpine Club; — Presentation medal to Dr Achille Cavalli Molinelli of Sale, physician to the Duke of the Abruzzi's North Pole expedition, 1900; —

Exhibition Prize Medals, Turin, 1898; Perugia, 1902; Como, 1899; Naples, 1900; Brescia, 1904; Ravenna, 1904; Genoa, 1905, etc.; — Agricultural Prize Medals, and numerous other medals intended to commemorate public festivities, rifle competitions, regattas, private societies, etc.; — Marriage medals, Silver and Golden Weddings, etc.; — King Umberto I.'s body transferred to the Pantheon, 1900; — Popular vote for an Italian University at Trieste, 1901; — Plaque reproducing Bertini's picture showing Volta experimenting before Bonaparte, First consul; — Child's Portrait-plaquette; — V. Physiological Congress at Turin, 1901; — Vittorio Alfieri; — Presentation Plaque to Prof. Camillo Bazzolo of the Turin University; — Inauguration of the Torre Umberto I. at Milan, 1905; — X. International Navigation Congress at Milan, 1905; — Patterns for a coinage of Vittorio Emanuele III., 1903, by Boninsegna (*ℳ* 100 and 20 Lire; *ℳ* 2 Francs; *ℳ* 10 Centimes); — H.H. Leo XIII.; various Portrait-medals and plaquettes; — H.H. Pius X.; various medals; — Marchese Luigi di Canossa, bishop of Verona, on his elevation to the dignity of a Cardinal, 1877; — Cardinal Sebastiano Galeati of Ravenna; 1890; — Cardinal Archbishop Andrea Ferrari of Milan, 1894; — Cardinal Miccislas Ledochowski, 1895; — Cardinal Agostino Gaetano Riboldi, 1901, and many other Portrait-pieces of public and private persons.

In 1910, Signor Stefano Johnson published a further album of more recent works, "Medaglie, Placchette, Fusioni". In the first few pages the various Patterns, official and others, issued since 1902 are described and illustrated, including the adopted designs; they are the works of four artists Leonardo Bistolfi, Egidio Boninsegna, Davide Calandra, and Carlo Canonica. To Boninsegna the dies for the gold coinage were entrusted, to Calandra those for the silver, to Canonica those for the bronze, and to Bistolfi those for the nickel. The following medals and plaques are also reproduced: Admission Ticket to the International Exhibition at Milan, 1906; — Prize medals and plaquettes, and group in bronze, commemorative of the same Exhibition; — Third Centenary of Ulisse Aldrovandi; — Jubilee of the 'Societa Ligure di Storia Patria', 1908; — Centenary of the R. Gymnasium 'Scipione Maffei' at Verona, 1908; Giuseppe Piermarini, 1808-1908; — Commemorative Plaque of the Foundation of the new Railway station at Milan, 1906; — Centenary of the Casa Ricordi (2), 1908; — Centenary of the 'Conservatorio musicale Giuseppe Verdi', 1908; — Plaque of Inauguration of the new Bridge of the Po at Piacenza, 1908; — Inauguration of the building of the "Circolo filologico milanese", 1908; — Conte Giberto Borromeo, 1906; — Senator Giuseppe Colombo, 1906; — Prof. Karolo Fadda, of Naples, 1905; — Prof.

Carlo Cipolla, 1906; — Comm. Giovanni Silvestri, 1906; — Presentation Plaque to Prof. Tito Pozzi, 1907; — Jubilee of the "Guerino Meschino"; — Amilcare Ponchielli; — Ing. Ernesto Breda, 1906; — Presentation medal to Senator Giovanni Mariotti, 1907; — H.E. Giovanni Giolitti, 1907; — Solone Ambrosoli, 1908; — Gaetano Cattaneo, 1808-1908; — Cav. Alberto Fels, 1908; — Luigi Luzzatti, 1907; — Ettore Rusconi, 1907; — Giovanni Camerana, 1905; — Ernesto de Angeli, 1907; — Giovanni Stuchy, Venice, 1909; — Prof. Sen. Ercole Vidari, 1908; — Prof. Enrico Sertoli, 1908; — Prof. Luigi Pigorini, 1908; — Cav. Carlo Marchetti, 1909; — Comm. Luigi Vittorio Bertarelli, 1909; — Comm. Ettore Menzocchi, 1909; — Marchese Ugo di Sant'Onofrio, 1908; — Prof. Norberto Jeroniti, Trieste, 1908; — Ernesto Teodoro Moneta, 1909; — Presentation medal to Prof. Raimondo Guaita, children's physician, 1907; — Reward for services in the 1907 Sicilian Earthquake; — Internal Political Reform in San Marino; — Dr. Ambrogio Beretta, 1909; — Edoardo de Martino; — Ing. Enrico Beretta; — Prof. Girolamo Caruso, 1907; — Baron Dr. Massimiliano de Mersi; — Prof. Giuseppe Benzi, of Treviso, 1907; — Jubilee of the Agrarian Society of Trieste; — Prof. Andrea Amoroso; — Francesco Sordina, 1906; — Lorenzo Lorenzutti; — Camillo Boito, architect, 1909 (medal and plaquettes); — Plaque on the Centenary of the birth of Garibaldi, 1907; — Prof. Luigi Cavenaghi; plaque and medal on the restoration of the Cenacolo Vinciano; — Jubilee of H.H. Pope Pius X., 1908; — Commemorative Plaque of 1859; — Presentation Plaque to Comm. Bortolo Foratti; — Presentation Plaque to Prof. Angelo Marzorati; — Plaque of Giosue Carducci; — Presentation Plaque to Comm. Edoardo Saporiti; — Others, dedicated to Attilio Calabri, Prof. Egidio Pollacci, Baron Mario Treves dei Bonfili, Luigi Lusignani, Ing. Piero Lucca, Duke Caetani di Sermoneta, Marco Berselli, Comm. Carlo Rizzetti (The Valledessera Railway), Ferdinando Meazza, Ferdinando Buzzetti, Comm. Angelo Rizzetti, Enrico Weimann, etc.; — Medals of the Regiments of the Line; — Naval Medals, etc.; — Death of Pius X., 1914; — Francesco Ferruccio; — A. Giovanni Ameglio, on the Occupation of Rhodes, 1913; — Camillo Garroni, 1911; — Homage of the Province of Naples to the Italian Navy, 1912; — Giuseppe Sacconi, architect, 1914 (73 mill.); — Accession of Benedict XV., 1914; — Foundling Hospital, Milan; — Various Medals relating to the European War of 1914-18 and Italy's Participation; — Plaque and Pendant, representing a sailor on the look out aboard a man of war; — Medalets with views of the Battleships Caio Duilio, Giulio Cesare, Leonardo da Vinci, Conte di Cavour, Dante Alighieri, Roma, Napoli, Vittorio Emanuele, Regina Elena, Regina Margherita,

Benedetti Brin, and Re Umberto; Armoured Cruisers Amalfi, Ferruccio, Garibaldi, Varese, Vettor Pisani, Marco Polo; Protected Cruisers (8); Destroyers (13); Submarines (15); Patrol boats (4).

Mr. R.J. Eidlitz brings to my notice a medal of Giuseppe Sacconi, 1905; Æ 60 mill., in his collection, and adds a note, that the signatures of A. Cappuccio, E. Fare, F. Sassone and A. Taddio appear on medals struck at S. Johnson's establishment.

This firm issued in 1914 under the title *La Conquista della Libia nelle Medaglie MCMXI-MCMXIV* a booklet describing not only all the numerous medals issued by them to commemorate the conquest of Tripoli, but the colonial wars of Venice in the eighteenth century.

**JOINDY, FRANÇOIS JOSEPH** (*B.D.M.*, Vol III, p. 81). By this Medallist is a Medal of the Société d'océanographie du Golfe de Gascogne, created under the patronage of the Prince of Monaco.

**JOLY, ANTOINE** (*French*). Mint-master at Narbonne, 1591-94 : letter I.

**JOLY, CHARLES PAUL RENÉ** (*French*). Contemporary Sculptor and Medallist, born at Courbevoie (Seine); pupil of Claudius Marioton and Amédée Delattre. At the Paris Salon, 1912, he exhibited a Portrait-plaquette in bronze of M<sup>me</sup> Joly.

**JONES, JOHN** (*B.D.M.*, Vol. III, p. 82). Born about 1798, died about 1875. From Strickland's *Dictionary of Irish Artists*, I, p. 556, we cull the following details : "He commenced his career in a subordinate capacity in the establishment of the younger Mossop, in Dublin, and there learned his art. After Mossop's death in 1827 he set up for himself, and from 1830 to 1838 was established at 78 Dame Street as a Die-sinker and Medallist. In 1839 and 1840 he was in America where he made some money; and returning to Dublin he resumed his former business, which he carried on at 45 Marlborough St. from 1841 to 1866, and afterwards until 1875 at 37 Summer Hill. Clever artist though he was he met with but little encouragement. Writing in 1843 the Rev. R. Dawson says : "His tools and presses are now rusting in his workshop, and a talented professional native educated in an excellent school has the mortification of finding himself neglected and English artists employed to record Irish events." (Transactions of R.I. Academy, Vol. XIX, 1843). "Besides executing several medals of merit, notably that for the Royal Agricultural Society, Jones struck some from Mossop's design and dies."

A full description of Jones's medals will be found in the Kilkenny Archaeological Society's Journal, Vol. XVIII, p. 320. One I have

omitted in my preceding account is that of the Rev. James Rice's Academic Institute; an adaptation of Mossop's design for the Feinaglian Institute Medal.

**JONES, C.** (*Brit.*). Gem-engraver; exhibited at the Royal Academy in 1824 an impression from an intaglio with bust of Mr. Knight, comedian.

**JONES Mrs** (*Brit.*). Gem-engraver, exhibited at the Royal Academy in 1783 a sulphur cast from a head of Mercury; engraved on cornelian..

**JONES, Col. J.** (*Brit.*). Officiating mint-master at Bombay, under Col. J A. Ballard, whose term of office extended from 1862 to 1879.

**JONES, OWEN** (*Brit.*). Designed the reverse of the Hong Kong dollar and half dollar dated 1866, 1867 and 1868, also the obverse and reverse of the Abyssinian war medal 1867-1868.

**JONES, WILLIAM** (*Brit.*). Mint-master at Madras, from March 1800 to February 1805.

**JONGELINCK, PIERRE** (*Flem.*). Mint-master at Antwerp, 1524-1542.

**JONGELINCK, THOMAS** (*Flem.*). Mint-master at Antwerp, 1542-1548.

**JONGHELINCK, JACQUES** (*B.D.M.*, Vol. III, p. 82). In his work *L'Art du Médailleux en Belgique*, Dr Simonis ascribes to this artist, at least tentatively, all the following medals: Antonius de Taxis, 1552; — Frans Floris, 1562; — Renard van Busdal; — Jean Lotin; — Cristof Volkmar, 1553; — Charles V. and Philip II.; — Philip II.; *R.* Bust of St.-Quentin; — Margaret of Austria, 1567; — *R.* FAVENTE DEO; — Another, 1567; — *R.* A. DOMINO PACTVM EST ISTVD; — Alexander Farnese, 1565 (Armand, II, p. 265, 13); — Paul Pfintzing, 1555. *R.* PATRIAE ET AMICIS; — Another, 1556; — Lazarus de Schwendi, Baron of Hohen-Landsperg, 1557 (2 var.); — Eric, Duke of Brunswick-Wolfenbüttel; a) *R.* SIC. AD. ASTRA; b) PREMIVM VIRTVTIS; — Charles de Berlaymont, 1564, Governor of the county of Namur; — Philip, Baron Montmorency, admiral under Charles V. and Philip II, 1565; a) WALDBOURG DE NVENAR CONTESSE DE HORN. Bust of the Admiral's wife; b) ΑΠΛΑΝΟΣ. Vessel on sail; c) AMVRAT. PRIN. GAVER. CO. EGMOND. FLAN. ART. PRAEF. Bust of Egmond; d) FIDES ET SANCTA SOCIETAS. Female figure seated and Neptune; — William, Duke of Guelders, Cleves, Berg and Juliers, 1566; uniface; — Another; LESÆ LIBERTATIS AFFECTVS. The Centaur Nessus carrying off Dejanaira; — Beggars'

Badge (Médaille des Gueux); bust of Philip II. EN TOVT FIDELLES  
AV ROI. R. JVSQVES A PORTER LA BESACE. 1566 (sev. var.); — Ano-  
ther; R. SI DEVS NOBISCVM, QVIS CONTRA NOS; — Philippe de



Gillis Hooftman, 1580.

Croy, Duke of Aerschot, 1567; — Ursula Lopes, 1555; —  
Adrienne de Mol; — Viglius Quichem, 1556, 1561, 1568, aet.  
LXV (1571); four varieties; — Anne de Bernemicourt, 1556; —  
Grapheus; — Lucas Munich, abbot of St. Bavon, 1559; — Chris-  
tophe d'Arsonville; — Marguerite de Calslagen; — Anton Moor,  
painter of Utrecht; — Peter Aerts; — Antoine Perrenot, cardinal

Granvella, 1561 (but really by Leone Leoni, *L.F.*) (sev. *var.*); — Jan Walravenz, 1563; — Maximilian Morillon, 1563; — Anton van Straele (sev. *var.*); — Josse de Damhoudere, 1566; — Prosper Tedeschi, 1567; — Don Juan Peres, 1568; — Arias Montanus, 1569; — Gaspard Schetz, 1569; — Ferdinand of Toledo, Duke of Alba, 1571 (3 *var.*); — Jean de Scheyfve, 1575; — James Hannibal, Count of Alta Emps, 1575; — George, Baron Friendsberg, 1576; — Albéric, Count of Lodron, 1567; *R.* HIS TANDEM; — Hans Walhardt; — Pacification of Ghent, 1577; — Demolition of Antwerp castle; — John Halle, 1577; — Mathias, Archduke of Austria, 1578; *R.* AMAT VICTORIA CURAM, Perseus rescuing Andromeda; — Medal of the “Malcontents”; obv. IVNGE TRVCES DEXTRAS. *R.* VEL CONTRA FORTIOR ITO; — Bust of Francis, Duke of Alençon; *R.* FOVET ET DISCVTIT, 1582 (2 *var.* of obv.); — Alexander Farnese; two with *R.* CONCIPE CERTAS SPES. 1585. Prospective view of Antwerp; — Another; *R.* SIVE PACEM SIVE BELLA GERAS; — Another; *R.* Bust of Philip II.; — John II., seigneur of Argenteau, 1586; — Jean Lautens, 1598; — Justus Lipsius; — Pedro Henriquez, count of Fuentes, 1595; — Archduke Albrecht and Isabella, 1601; — Charles Philippe de Croy, 1601; — Servais Steelant, 1605; — Capture of Lierre, 1595.

For a full monograph of this artist consult Dr Simonis' work above-mentioned, pp. 49-186.

**JORDAN, EMANUEL** (*Swiss*). Seal-engraver, born at Berne 1682, died in March 1744.

**JORDAN, Dr JOHANN LUDEWIG** (*Germ.*) Comptroller and joint Mint-master at Clausthal, 1830-1831; mint-mark c.; Mint-warden, 1839-1848.

**JORDEN, G.** (*Brit.*). Medallist; exhibited at the Royal Academy: 1835. Medallic Portrait of E. Jackson, Esq.; — 1836. Medallic portrait of Miss Stanhope; — 1841. J. Flower Jackson, Esq.; — 1842. Medallic portrait of a gentleman.

**JORGE, ALEIXO NICOLAU** (*Portug.*). Pupil of Bernardo Jorge, and also an Assistant Mint-engraver at Lisbon, *circ.* 1747-1755.

**JORGE, BERNARDO** (*Portug.*). Pupil of Quaresma, and Antonio Mengin, and Engraver at the Mint of Lisbon, *circ.* 1732-† 1760. He was also a clever Medallist, and trained several pupils.

BIBLIOGRAPHY. — Aragão, *Descrição das Moedas de Portugal*, Lisboa, 1874.

**JORGE, DOMINGOS** (*Portug.*). Moneyer at Goa, succeeded to Martino Gonçalves in 1660.

**JORGUM & TREFFS** (*B.D.M.*, Vol. III, p. 86). This firm's signa-



ture **I. & T. F. A/M** occurs also on commemorative medals of the Naval Review which took place on the occasion of the Inauguration of the North-Sea Canal at Kiel, June 1895.

**JOUENNE, ALEXANDRE** (*French*). Contemporary Sculptor, born at Paris. Salon of 1907, two medals : *Vierge à l'Hostie*, after Ingres ; — *Virgin*, after Andrea Solari.

**JOUENNE, PIERRE** (*French*). Mint-master at Rouen, 1562.

**JOURDAIN, JULES** (*Belg.*). Contemporary Sculptor and Medallist ; born at Namur, December, 1873. After having studied law at the University of Louvain he began drawing in the studio of the painter A. Lefèvre, in Brussels, and later worked for some time in the studio of the decorative painter, Privat-Livemont. His next step was in sculpture, which had attracted him for a long time, and he became the pupil of Julien Dillens at the end of 1899. During three years and a half he was under the direction of this great artist, and after that worked alone.

First exhibited at the Salon d'Art chrétien, opened in Brussels in 1899, a "Saint Michel" and a "Tête du Christ". Exhibited in 1900 a "Combat de coqs" at the Libre Esthétique at Brussels, and then at different exhibitions and salons. Obtained the first prize at the contest organised in 1905 by the Academy of Belgium for the medallion commemorative of Her Majesty Marie Henriette, Queen of Belgium.

His most important work is the statue of Justus Lipsius at Louvain, 1909.

He exhibited the following works at the New York International Medallic Exhibition in March 1910 : Médaille de la Commission Royale d'Histoire. Obverse and reverse ; — Médaille à la mémoire de S.M. la Reine Marie Henriette ; — Médaille St. Louis ; — Plaquette de la Société Hollandaise-Belge des Amis de la Médaille. Small, two copies ; — Grand modèle de la plaquette de la Société Hollandaise-Belge des Amis de la Médaille (*Cat. of N. Y. Medallic Exhibition*).

By this Medallist is the jeton de présence of the "Société hollandaise-belge des Amis de la médaille d'art", a very successful work. He also executed a Memorial-medal of Queen Marie-Henriette, which is excellent ; — Jeton of the Jubilee of St. Louis Institute, Brussels ; — Julian van der Linden, 1911, etc. ; — also Commemorative Plaquette on the Inauguration of the Brothers Van Eyck Monument at Ghent, 1913, 55 × 84 mill. (Fonson & Co) ; — Presentation medal to Count A. Visart de Bocarmé, 1913 ; 65 mill. ; — 75<sup>th</sup> Anniversary of the Foundation of the Commission royale des Monuments, 1835-1910 ; 65 mill. ; — Badge of the Interna-

tional Congress for the Protection of Infants, held at Brussels in July 1913; 30 mill. (Fonson & Co); — Medal for the Société Hollandaise-Belge, 1910, Æ 65 mill. (R.J. Eidlitz collection) (cf. Laloire, *Médailles de Belgique*, III, 1911).

**JOUVE** (*French*). Contemporary Sculptor, who was entrusted in 1907 with the execution of a Plaquette, for the Société des Amis de la Médaille, the subject of which is Monkeys.

**JOY, ALBERT BRUCE.** (*B.D.M.*, Vol. III, p. 91). Has exhibited at the Royal Academy the following medallic works : 1868. Medallion of a Lady; — Medallion of a young Lady; — Oscar Browning, Esq.; medallion; — Frederick Locker; — Frederic W. Burton; bronze medallion; — Archibald Edward Joy; medallion; — 1871. W. Bruce Joy; Esq.; medallion; — Portrait of a young Lady; medallion; — Miss Graves; medallion; — 1872. Miss Evelyn Farrar; medallion; — Miss L. Graves; medallion, wax; — The Rev. F.W. Farrar, B.D.; medallion; — 1872. A.P. Graves; medallion, wax; — Mrs. Scott Siddons; medallion, wax; — Joaquim Miller; medallion; — 1875. Medallion of a young Lady; — 1876. Portrait of a Lady; medallion; — R.W. Raper; — Rev. Dr. Romney Robinson; — Sir Humphrey Davy; — 1878. The Rev. Joseph H. Hamilton, M.A., Canon of Rochester; — 1881. Dr. Longstaff; executed for the Chemical Society; medallion, bronze; — The Viscountess Monck; — 1882. H.R.H. Prince Leopold, Duke of Albany, K.G.; — 1883. Mrs. Hickman; — H.S.H. Prince Herman de Solms-Braunfels; medallion, bronze; — The late Provost of Oriel College; medallion, bronze; — 1884. Lord Frederick Cavendish; — 1885. Frank Griffin; — 1886. Percy Fitzgerald, M.A., F.S.A.; — 1888. Miss Elspeth Campbell; — Prof. Stokes, M.P., President of the Royal Society; medallion; — 1896. The Hon. Chauncey Depew; — J.M. Horsburgh; — 1897. Frank Griffin; — 1899. Miss Elspeth Campbell, aged 13 years; medallion, silver; — 1901. T. Cyril Bruce Joy, son of G.W. Joy, Esq.; plaque, silver; — 1903. Major General Sir Edward Hutton, K.C.M.G.; medallion, silver; — Mrs. Leake; medallion, silver; — 1904. Aubyn Trevor Battye, Esq.; medallion, silver; — Sir George Gabriel Stokes, Bart., F.R.S.; medallion, silver, etc.

**J.S.D.** Signature on a medal commemorating the erection of a Monument to Columbus at Cárdenas (Cuba), 1862.

**JUBANY, MIGUEL** (*B.D.M.*, Vol. III, p. 92). Assistant-engraver at the Mint of Barcelona, 1850; Chief-engraver in 1864. By him is also a medal on the Inauguration of the Mataro Railway, 1848.

**I. V. N.** (*Vide I. U. N.*). Dr Bousfield possesses a cliché with head of George III, thus signed; this cliché was evidently the top of a box.

**JUNG, JOHANN** (*Austr.*). Mint-engraver at Vienna, 1802-1811.

**JUNGH, REYNHOLDT** (or **REINHOLD**) (*Germ.*). Mint-master at Roskilde, 1535; and Flensburg, 1547, in which year he died.

**JÜNGER, L.** (*Dutch*) (*B.D.M.*, Vol. III, 1907, p. 79). 1893, T.M.C. Asser. Æ 66.

**JUSKO, JENÖ** (*Amer.*). Contemporary Sculptor and Medallist in New York City, born at Ungvar, Hungary, in 1880. He studied in



Marc Eidlitz

Vienna under Professor Hellmer and later in Paris in the Atelier of Thomas. In 1906, he came to New York City, where he has since resided. His work has been exhibited at the Mücsarnok in Budapest; at the Salon in Paris, 1904; at the International Exhibition in Milan in 1905; at the Academy of Fine Arts in Philadelphia, 1913-1914; and at the Academy of Design in New York, 1909-14 inclusive. He is a member of the National Sculpture Society. Among his more important works are: 1911, the Family of G.A. Weisz, four heads; — Rudy Schmidt; — 1912, Dr. Eben Foksett; — Louis Oesterle, the pianist; — 1913, M. Isidor, Æ 38; — 1914, Marc Eidlitz (1826-1892) master builder, Æ 70

(*illustrated*); — Two figure compositions; — 1915, Herman Rosenthal, head of the Slavonic Department in the New York Public Library.

He has also modelled a series of portrait-medals of famous men, and a monument to Archbishop J.B. Lamy, erected at Santa Fé, New Mexico.

Artist signs : **J. J.** or **J. JUSKO.**

BIBLIOGRAPHY. — *Information kindly supplied by Mr. Robert J. Eidlitz.*

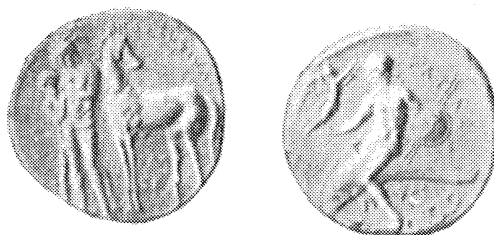
**J. W.** On a brass check bearing the effigy of Queen Victoria on the obverse I have seen these initials on the truncation of the Queen's neck.

K

**KÄLIN** (*Swiss*). Mint-master at Basle, mentioned for the first time in 1514.

**KAISER, GREGOR** (*B.D.M.*, Vol. III, p. 105). Mint-engraver at Frankfort-on-M., 1567.

**KAL...** (*B.D.M.*, Vol. III, p. 105). By this famous Engraver of Tarentum is the unique Didrachm (*illustrated*), which the Berlin Museum acquired at Munich in December 1906 for 6700 Marks.



Didrachm of Tarentum.

**KALCHER, ANTON** (*B.D.M.*, Vol. III, p. 116). Medal on the Inauguration of the Kaiserhaus at St. Pölten, 1857.

**KALCKEN, GUSTAV VAN** (*Dutch*). Contemporary Sculptor, by whom is a Portrait-medallion of Queen Wilhelmina, 1901.

**KALTENEGGER, MICHAEL** (*Austr.*). Mint-engraver at Kremnitz, 1652-1691; he died in 1691.

**KANO, N.** (*Jap.*). Chief-engraver at the Mint of Osaka, from 1869 to 1877.

**KARL, FRANZ** (*Austr.*). Born in 1777, died in 1844; Assistant-engraver at the Vienna Mint, 1800-1842.

**KARL, HEINRICH ERNST** (*Austr.*). Born in 1781 at Vienna; Mint-engraver at Kremnitz, *circ.* 1800-1813.

**KARL, HEINRICH junior** (*Austr.*). Mint-engraver at Carlsburg, 1848-1850.

**KARL, HEINRICH** (*B.D.M.*, Vol. III, p. 118). By this Medallist are also : Alexander I. of Russia visits the Vienna Mint, 1814 ; — Frederick William III. of Prussia visits the Vienna Mint, 1814 ; — Battle of Leipzig, 1813, etc.

**KARLSTEEN, ARFVID** (*B.D.M.*, Vol. III, p. 118). Additional productions : Portrait-medal in gold of Duke George William of Brunswick and Lüneburg, 1690 : *R.* QVO FAS ET GLORIA DVCENT (several varieties ; one with obv. by Brabandt, signed *Braband*) ; — Medal of the same, 1691 ; *R.* FAVENT CONSTANTIBVS ◊ ASTRA (sev. varieties) ; — Portrait-medals of Duke Ernest Augustus, 1684, 1691 ; — Portrait-medal of Sophie Charlotte, 1691 ; — Memorial medal of Duke Charles Philip, 1690, etc.

**KARRESS, M.** (*B.D.M.*, Vol. III, p. 122). The medal in question is dated 1869.

**KASSIN, JOSEF** (*Austr.*). Contemporary Sculptor and Medallist, by whom is a Portrait-plaquette on the Silver wedding of Dr Josef Neumayer.

**KASSY NATH DASS** (*Ind.*). A native Engraver at the Calcutta Mint, appointed 1<sup>st</sup> July 1834, and in office until 1863 (*Vide KASI*, Vol. III).

**KAUFMANN, HUGO** (*B.D.M.*, Vol. III, p. 124). At the Berlin Kunst-Ausstellung, 1907, this artist exhibited a series of 5 medals : Schiller ; — Prince Regent Luitpold ; — Prince Louis ; — Böcklin ; — Pallas ; — Max Liebermann, etc. ; and 9 plaquettes : Max Liebermann ; — Sailor ; — Science ; — Goethe ; — Pallas ; — Prince-Regent Luitpold ; — Prince Louis ; — Pisciculture.

A number of medals and plaquettes were exhibited by Kaufmann at the New York International Medallic Exhibition, March 1910 : Prince Regent of Bavaria ; — Goethe medal of the city of Frankfurt ; — Böcklin ; — Medal of the Geographical Society of Munich ; — 25 Pfennig piece (II. Prize of the German Empire) ; — Pallas Athena medal of the School of Modelling in Frankfort-on-M. ; — Medal of the Bavarian Society of Pisciculture ; — Unterrichts-medaille ; — Numismatikmedaille ; — Lebermann Plaquette ; — Frau Rath Goethe ; — Geheimrat Zweifel ; — Luitpold Prince Regent of Bavaria ; — Der Sämänn (bronze original) ; — The World War ; — Bust of William II., 1914 ; *R.* 59 × 46 mill. ; — Alfred Lohmann, Founder of the Submarine Commercial Fleet, 1916 ; iron, 108 mill., signed **H. K.**

**KAUFMANN, JEAN** (*B.D.M.*, Vol. III, p. 123). Medallist, Engraver, Wood Carver, Sculptor, Painter, etc. ; born on 28 November

1866 at Lucerne; educated at the Lucerne School of Decorative Arts; worked from 1883 to 1888 at Bossard's Goldsmith's works; 1888-1889 studied in Geneva at the Ecole des Beaux-Arts, etc., and visited later Chaux-de-Fonds, Stuttgart, Hamburg and Paris, returning to Lucerne in 1893. He has exhibited at the Paris Salon since 1893.

Among his most recent works are : Portrait-medal of Prof. Joh. Rud. Rahn, 1911 (*illustrated*); — Rudolf Virchow, 1912; — German Messina medal, 1909, etc.



J. R. Rahn.

**KAUFMANN, JOHANN JACOB** (*B.D.M.*, Vol. III, p. 123). By this Medallist are further : 1905. Schiller Commemoration Medal; — Th. von Liebenau, 1906; — Medal Plaque, exhibited at the Paris Salon, 1907.

**KAUTSCH, H.** (*B.D.M.*, Vol. III, p. 126). D. J. H. de Dompierre de Chauffepié reproduced in Liv. XVII of his work the following plaquettes by this artist : Emanuel Kautsch; — Cornelius Chyzer, Hungarian doctor of medicine; — F. von Lenbach; — Charles

Freund Deschamps; — Margot Lenbach; — A. Bartolomé; — Golden Wedding of M. Alfred Koerner; — A.M. Mucha; — Alfonso XIII., King of Spain; — Chambre syndicale de l'Automobile; — Prize Medal for Hunting, with bust of St. Hubert; — Silver Wedding of the Artist; — School Prize Medal, and Plaque; — Medal of the Mozart Jubilee Exhibitions at Vienna, 1908; — Congress of French Physicians of N.A., Quebec, 1908; — Augsburg Exhibition, 1910.

At the New York International Medallist Exhibition, March 1910, the following works by this Medallist were exhibited: A. Bartholomé; — Alexander Friedrich, Landgrave of Hesse; — Kaiser Francis Joseph; — Emil Sauer; — J.P. Reininghaus; — Alfred Koerner; — Pauline Viardot; — Amélie Radis de Radis (M<sup>me</sup> Kautsch); — Marriage anniversary medal; — Paris receiving Bosnia-Herzegovina; — Alfonso XIII.; — Workman; — The three Arts; — Baron and Baroness Rosenthal; — Muse with crown; — Heinrich Heine; — Automobiles, chambre syndicale: — M. et M<sup>me</sup> Paule; — Henry Vignaud; — Hotchkiss medal to Henri Fournier; — Margot Lenbach; — Emanuel Kautsch, the artist's father; — A. Mucha; — Charles Freund Deschamps; — P.W. Janssen; — Prince Roland Bonaparte; — Graf Wolkenstein-Trostburg; — Laura; — A. Lenbach (several).

Kautsch further exhibited at the Salon of the Société nationale des Beaux-Arts 1912 the following Plaquettes: Amiral de Jonquières; — Léonce Bénédict; — H.E.V. Mataja; — M<sup>me</sup> C. Dacraigne; — George Raphael Levy; — 150th. Anniversary of Schiller; — Jan Kubelik; — M. May Biach Alphonse Mucha, painter; — M<sup>me</sup> Viardot; — Count A. Wolkenstein, ambassador; — and 14 Allegorical Subjects, including a bronze relief, Amor et Labor; — 1913. Portrait-plaquette of Professeur Henri Bergson; — Léonce Bénédict, keeper of the Luxembourg Museum; — Bacchanalian, bronze relief, 200 × 280 mill.; — Dr Victor Mataja, 1911; and by him are also: Huldigung's plaquette, Æ. 85 × 55; — Marriage Plaquette; 55 × 75; — Th. Favarger and consort, 1902; — Madame Kautsch, 1910, etc.

Dr H.R. Storer has brought to my notice a medal by this artist, struck in Aid of Infirm Soldiers, Austria, 1914. Obv. Bust of Francis Joseph I (A., Æ. and Æ).

Among medals issued by Kautsch in connection with the war, we have noticed: Protection against the distress of Winter; 33 × 19 mill.; — Archduke Francis Joseph; Æ. lozenge-shaped Plaquette, 56 mill.; — Accession of Emperor Charles I., 30. Dec. 1916; Æ. 65 mill.; — Plaquette on the same event; Æ. 75 × 56 mill.; — Francis Joseph Otto, Hereditary Prince, 1917; Æ. 65 mill.; — Obsequies of Emperor Francis Joseph I; plaquette Æ. 75 × 48 mill., etc.



**KAWACYNSKI, PROF. MAX VON** (*B.D.M.*, Vol. III, p. 130). By him is the official medal on the Marriage of Duke Charles Edward of Saxe-Coburg-Gotha with Princess Victoria Adelaide of Schleswig-Holstein, 1905; also the dies for the coins of Saxe-Coburg-Gotha (20, 10, 5 and 2 Marks) with bust of Duke Charles Edward, 1906; also various Orders issued in 1903 (described by von Heyden).

Further medallic productions by him are : 1907, Carl Lindenberg; — Marriage Medal of the Prince and Princess of Schaumburg-Lippe, etc. Prof. Kawacynski was born at Eisenach, 5. November 1860.

**KECK, CHARLES** (*Amer.*). Born September 9th., 1875. Received public school education in New York City and studied at the National Academy of Design and the Art Students League of New York City, during which time he worked under Philip Martiny and Augustus St. Gaudens. In 1900 won the Prix de Rome and spent five years at the American Academy in Rome, during which time he also studied in Greece and France.

Has had many large architectural and monumental commissions, portraits and bas-reliefs and has executed the following medallic work : —

Louis Stephen Pilcher, the surgeon, to commemorate the 50th. year of his practice. Æ. 57.

Alumni Association, School of Architecture, Columbia University. Æ. 50.

Memorial medal, Class of 1891, Columbia University (elliptical). Æ. 49 × 65.

1916, Medal of Massachusetts Institute of Technology in memory of its founder, William Barton Rodgers. Æ. 70.

Seal for the N.Y. State Workmen's Compensation Commission, mm. 66.

Seal for the American Academy in Rome, mm. 37.

Gold dollar for Panama Pacific Exposition, 1916. ₤. 15 (issue limited to 25000 pieces; dies engraved by Charles E. Barber).

**KEGELER, BALTHASAR** (*Germ.*). Mint-master at Rostock, 1530-1562.

**KEGELER, LUCAS** (*Germ.*). Mint-master at Rostock, 1567-1570.

**KEHL, H.G.** (*Germ.*). Engraver of a medal on the Inauguration of Anhalt-Coethen, 1841.

**KEHR, HEINRICH** (*Germ.*). Mint-master at Rostock, 1862-1864.

**KEISERSWERTH** (also **KAYSERSWERTH**), **PETER** (*B.D.M.*, Vol. III, p. 131). Born in 1724; died at Vienna, 9. March 1793. He was Assistant-medallist to the Vienna Mint from about 1764 to 1780.

**KELLEN, DAVID VAN DER** (*B.D.M.*, Vol. III, p. 132). Dutch coins of Louis Napoleon by this Engraver : 1807. Pattern Ducat, with King's bust, NAP. LODEW. I. KON. VAN HOLL.; R. Date 17-99; legend : CONCORDIA RES—PAR : CRES : TRA (cf. Nahuys, pl. VI, 40; gravée par David van der Kellen sous la direction de Holtzhey).

**KELLERMANN, JOHANN** (*Germ.*). Mint-master at Königstein and Ursel, 1574.

**KELLY, JAMES E.** (*Amer.*). Contemporary Sculptor, of New York City. He is best known, says the *Numismatist*, 1914, p. 394, for his famous historical tablets as shown on the Saratoga Battle Monument, the Monmouth Monument at Freehold, N. J.; Washington at Valley Forge, on the Sub Treasury, Wall Street, New York; the Battle of Harlem Heights, erected by the Sons of the Revolution on Columbia College, Broadway, New York, and many others, as also his statues of Sheridan, Roosevelt, colossal group "Defence of New Haven" for Yale College, etc.

A medallion of Barbara Fritchie by this artist, for the Memorial Association of Frederick, Md., is illustrated on p. 394 of the above-mentioned magazine.

The *Numismatist* for November 1914, p. 559, illustrates a fine Portrait-medallion by him of Thomas A. Edison, a study made from life at Meulo Park, New Jersey, in 1878. It shows Edison, with the first phonograph, at the age of thirty-one, and was modelled when he was at his work.

"James E. Kelly, in addition to his many historical tablets and monuments, commemorating important events in American history, has gathered a most interesting and valuable collection of bas-relief portraits (all of which are signed), of many of the most important men of his day, which will be more appreciated as the years roll by and they are no longer with us."

**KELS, HANS** (*B.D.M.*, Vol. III, p. 139). As additional works of this famous Medallist Dr G. Habich of Munich describes in *Archiv für Medaillen- und Plaketten-Kunde*, I, pp. 35-41 a boxwood model of the medal of Bartholomäus, 1534, and two chessmen, in Schweinfurt Townhall coll<sup>n</sup>, undoubtedly belonging to Hans Kels's chessboard in the Vienna Museum, and which represent Phaedra and Hippolytus, Orpheus and Eurydice.

Further : Bartholomäus Welser, 1534; 27 mill.; — Johann Hanold, 1535(?); 39  $\frac{1}{2}$  mill.; — Johann Scheubel (1539-40); medallion in boxwood; — Melchior von Ow, 1530; medallion in boxwood.

**KEMPEN & SON, J.M. VAN** (*B.D.M.*, Vol. III, p. 140). I have come across the following additional medallic works by these :

Foundation of the Palace of Peace at The Hague, 1907 (modelled by H. Makkink); — Memorial medal of Dr. P. Reiger, 1908 (modelled by J.T. Küppers); — Gymnastic Club 'Olympia' of The Hague; — Prize medals of the Rotterdam Shooting Club of Sharpshooters, 1900; — Baron George Rosenthal, 1902; 100 mill.; — Prize medals of the Royal Rowing and Sailing Club of Rotterdam, 1903, and numerous Public and Private award Medals, and commemorative medals of local interest.

**KEMPF, ZACHARIAS** (*Austr.*). Mint-engraver at Joachimsthal, *circ.* 1590-1606.

**KEMPSON, PETER** (*B.D.M.*, Vol. III, 1907, p. 141). 1797, John Jervis, Defeat of Spanish Fleet. Æ. 48; — 1800, Admiral Nelson, Return to England. Æ. 38; — Great Britain and Ireland United (obv. by Hancock); — 1801, Napoleon, Peace of Lunéville, Signed Z. See Bramsen, No. 114 and said by him to have been struck by Kempson and Kindon.

**KERR & LANHAM** (*Brit.*). Die-sinkers of Chancery Lane, London. They issued Diamond Jubilee Medals of Queen Victoria, 1897, and Coronation medals of King Edward VII. and Queen Alexandra, 1902, etc.

**KESTNER, SCHMIDT** (*Germ.*). Contemporary Sculptor, by whom I have seen a medal, in iron, commemorating the German Alpine Corps, Tyrol, 1915.

**KETTLE & SONS** (*B.D.M.*, Vol. III, p. 145). The initials **K & S** also occur on a Memorial Jeton of Princess Charlotte, 1817.

**KEY, WILLIAM H.** (*B.D.M.*, Vol. III, p. 145). Additional medals by this Engraver : — John Wesley; — The New York Free Academy founded, 1847; — Joseph J. Mickley, 1867; — Ulysses S. Grant, 1869; — General Geo. B. McClellan, 1878, and others; — Abraham Lincoln, 1864; — 1864, Elisha Riggs award medal, College of the City of New York. Æ. 34; — 1866, Name of Free Academy changed to College of the City of New York. Æ. 60; — 1867. Evangelical Lutheran Church in America. R. 39; — 1884, John Wesley, R. Francis Asbury. Æ. 38.

**KEYSER, ERNST WISE** (*B.D.M.*, Vol. III, p. 146). Born at Baltimore, 1874, the son of S. and Helen (Wise) Keyser. He obtained his general education in public and private schools, and was a student of the Art Students' League and Académie Julien, Paris. He made successive exhibits in Paris Salons, also has executed in competition numerous portraits and mortuary and public memorials, including the Enoch Pratt memorial, Baltimore; — statue of

Admiral W.S. Schley, in State House, Annapolis, Maryland; — Barry memorial, Frederick, Maryland; bronze figure (Sir Gahalad) for Harper memorial, Ottawa, Canada, and many others. His studio is now in New York. He exhibited the following works at the New York International Medallic Exhibition held in March. 1910 : — Peter Fenelon Collier. Obverse and reverse; — William Travers Jerome; Obverse; — Souvenir card-case with medal portrait of William Travers Jerome; — Medallion, The young St. John; — Portrait medallion, Miss Florence S.; — Portrait medallion, Mr. Joseph O.; — Double portrait medallion, Mr. and Mrs. W.

A large bronze medallion (900 × 1050 mm.) by Ernest W. Keyser, of Drs. Horace H. Hayden (1769-1844) and Chapin A. Harris (1806-1860), Founders of the Baltimore College of Dentistry, is upon the wall of that College, and of the Dental Department of the University of Maryland.

**KHIFER, HANS JACOB** (*Austr.*). Seal and Die-cutter at Vienna, *circ.* 1577-1581.

**KIESEL (KIESSEL), HENNING** (*Germ.*). Mint-master in the service of Nassau-Weilburg 1594-5, Fulda 1605 and 1612; Mint-Master at Ortenberg 1607, Ranstadt 1617.

**KIESERLING** (*Amer.*). Engraver of the middle years of the nineteenth century, whose signature I have noticed on a Portrait-medal of Father Mathew.

**KILENYI, JULIO**. Child's head, cast Æ. 96.

**KIMBALL, JAMES P.** (*Amer.*). Director of the Mint, United States of North America, from 1885 to 1889.

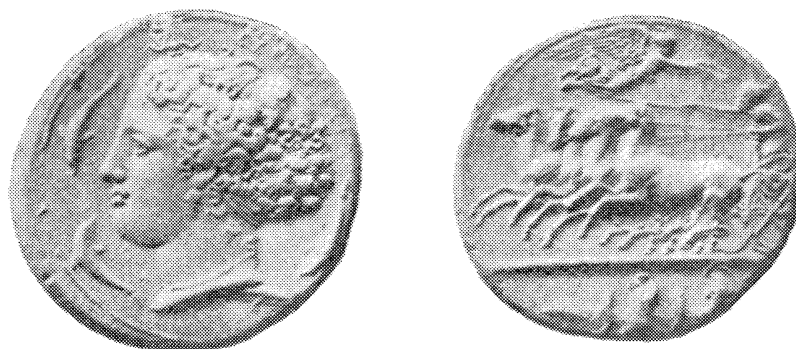
**KIMON** (*B.D.M.*, Vol. III, pp. 148-161. — *Notes sur les Signatures*, pp. 200-224. — Arturo Sambon, *Incisori Siracusani del V secolo a.C. e dei primordi del IV.* — Tudeer, *Die Tetradrachmenprägung von Syrakus in der Periode der sign. Künstler*, *Zeits. f. Num.*, 1913).

Dr Sambon places Kimon's activity in the period after *circa* B.C. 412 to 400.

The coin of Metapontum (Vol. III, p. 158; *Notes*, p. 221) attributed to Kimon on a faulty reading by Garrucci (**KIMON** instead of **INON**), of which a specimen in M. Jameson's collection reads **TEPINON** is simply a contemporary forgery. This fact disposes of Kimon's activity at Metapontum.

Kim'on's connection with the coinage of cities in Magna Graecia is now strongly doubted by Sir Arthur Evans himself, and also Sambon and Tudeer. Kimon was probably not a native of Magna

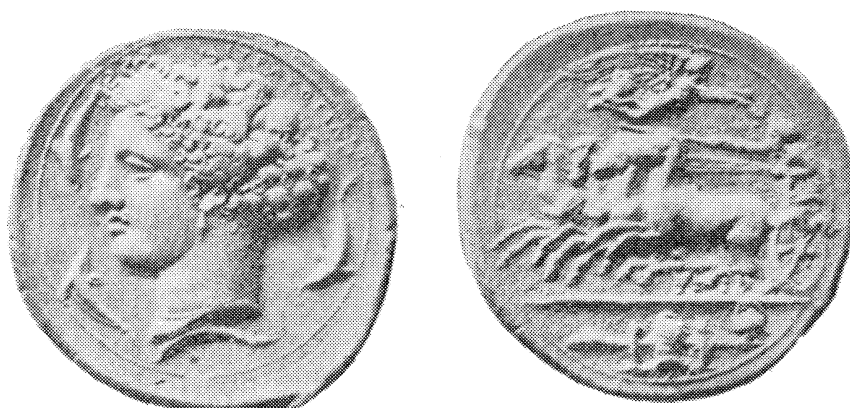
Graecia like Phrygillos. The coins of Terina and Messina are certainly not original works of the Syracusan Kimon. Sir Arthur Evans "after having brilliantly demonstrated that Kimon was the first to create the types of the agonistic decadrachms, proposes now to connect the creation of these exceptional coins with the first celebration of the Assinarian games in 412, and the festive manifestations, which after the conclusion of peace with the Carthaginians, served to mask the chains of tyranny of the clever Dionysios" (Sambon, p. 43). To the year 409 belongs the facing type of Arethusa on the tetradrachms.



First Type.

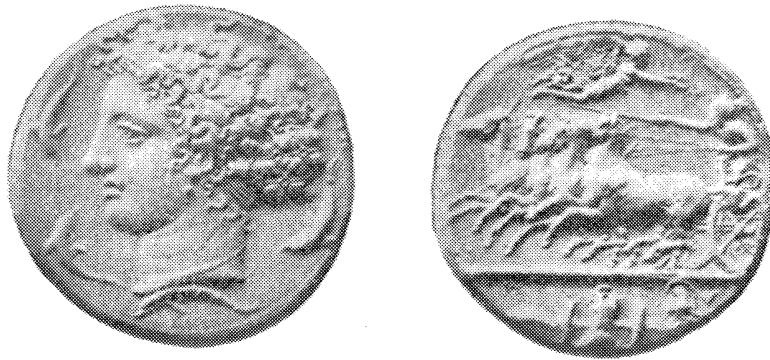
Dr Sambon gives the following characteristics of the three distinctive manners in the Dekadrachms which are attributed to him: —

"In the first type, Kimon has kept to the style which we will call "pictorial", and which consists of broad lines delicately veiled. The nymph's profile displays very fine features and a pleasant aspect, the mouth with a delicate smile playing about it, the eyes fixed above with a benign look, the forehead fugitive, the hair neatly arranged under and around the elegant netted *opisthosphendone*. The bold relief at the truncation of the neck distinctly accentuates the inflection of the shoulders and adds delicacy to the fine profile. A dolphin, flattened under the neck, completes the illusory impression of the bust.



Second Type.

“ In the second type, Kimon completely changes his style. The sentiment of the sculptor takes the ascendant ; the medallist audaciously renounces the effeminate dictates of Syracusan glyptics, and calling to remembrance the glorious forms by Phidias and Polykleites, concentrates in the restricted space of the medal, both the love of strength detached from the form, and the search after the magnificent thrills of the soul. The head is in bold relief, with a vigorous display of shadows ; the features are strong, the mouth disdainful, the nostrils distended, the look downwards and thoughtful, the hair ending in fluttering curls. The effect is marvellous and gives the impression of a monumental work seen from afar. In this strong head, of grand formal truth, impregnated so strongly with sentiment that the intellectual vision completely dominates the sensual, and with that expression of disdainful sadness, Kimon rises to that perfect idealism which magnifies the impressions through strong heart-beats.



Third Type.

“ A third type of the dekadrachm shows instead a head with more human aspect, with less intense expression. The artist, in returning to the first majestic cast, has endeavoured to correct and to bring to perfection, but in correcting plastic defects he has nearly annulled or at least decreased the noble expression of calm and thoughtful sadness, which was the greatest asset of the former work. The conformation of the head is indeed better, and some defects in the lines disappear, but the more open eye, the marked pupil, the useless accentuation of the eye-lashes, the small mouth, the greater detail of the hair, do not add to the gracefulness, and only cloud the expression” (Sambon, *Incisori siracusani*, p. 43).

Varieties occur of these three types, some of which have been described in Vol. II. A number of very beautiful specimens of types II and III came on the market in Munich and Vienna in 1913 from a Sicilian find. Two of Type II are worth mentioning.

Egger Sale, XLV 12, XI 13. Lot 383. Only three locks visible on neck, instead of four. Brought £ 452. 10. 0.

Egger Sale, XLV 12, XI 13. Lot 386. Dolphins differently arranged. Brought £ 250.

Of type III, a specimen brought £ 625. Egger Sale XLV 12, XI 13. Lot 380.

A few specimens from fractured dies of type II also came for sale. One was acquired by the British Museum.

The first types of the gold coin of 100 Litrae (Vol. II, p. 152, n° 5), created by Kimon, *circa* B.C. 405, have the same eminently sculptural character as the dekadrachms of the second type. Their issue corresponds with the change made at Lampsacus in coining pure gold instead of electrum.

Kimon's head on the second type of his dekadrachms occurs on one tetradrachm (Vol. II, p. 152, n° 4) but the rarity of this coin proves that the issue must have been a very limited one.

Kimon's facing head of Arethusa occurs on two varieties of Tetradrachms. Dr Sambon has detected on what he calls the coins struck from Kimon's original dies the artist's signature **KIMΩN** on the rigid band confining the clusters of fluttering curls.

The second type which bears the signature **KIMΩN** on the ampyx, is according to Dr Sambon, the work of a copyist. All the best specimens show the letters **ΣΩ** on the left of the head, on either side of dolphin's head between two curls. The nymph's head is enclosed in a circle of large dots; the dolphin on the right is of inferior design.



Tetradrachm of Syracuse, by Kimon.

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\* \*

Kimon's influence on the coinage of Terina has been demonstrated by Sir Arthur J. Evans in a paper on the *Engravers of Terina and Signature of Evaeuetos* (*Num. Chron.*, 1912, pp. 21-62). On Pl. V he illustrates the particular type (n° 1), corresponding to Regling (*Terina*), Pl. I, LL, Pl. III,  $\mu\mu\mu$ ,  $\gamma\gamma\gamma$ , on which he remarks: "The elaborate treatment of the hair as well as the starred bag of the sphendone suggest Syracusan comparisons — a suggestion which gains in force when we regard the face of Nike Terina herself as here portrayed. The proud profile with which these luxuriant

details are associated can hardly fail to call up the features of the goddess of the Syracusan "medallions" in Kimon's third manner. To me at least the head of this Terinaean type conveys the strong impression that, if not from the actual hand of Kimon, it was executed in his *atelier*, and under his immediate inspiration".



Didrachm of Terina.

On the Syracusan Coinage of the period of the signing Artists I would refer to the exhaustive monograph by L. Tudeer, *Die Tetradrachmenprägung von Syrakus in der Periode der sign. Künstler*, *Zeitsch. für Numism.*, 1913, pp. 1-292.

**KINDER**, Major J. H. (*Brit.*). Director of the Imperial Mint, at Osaka, Japan, from March 1870. He terminated his engagement with the Japanese Government on January 31 st., 1875.

**KING'S NORTON METAL CO., LTD.** (*Brit.*). A private Mint, works near Birmingham, which in recent years has had many government contracts, either for supplying blanks to the Royal Mint, or striking coins for Colonial governments, Guernsey, and other British and Foreign dependencies. The coins bear the mint-mark **K. N.**

**KINSBURGER**, SYLVAIN (*B. D. M.*, Vol. III, p. 161). At the Paris Salon, 1908, this artist exhibited two Portrait-plaquettes in bronze of M. and M<sup>me</sup> H\*\*\*. By him is also a centenary Plaquette of the Paris Firm of Pleyel, which won in competition a Second Prize for its author; — 1910. Chopin; Portrait-plaquette in plaster; — 1912. Raphaël Collin, painter, member of the Institute; — Simon, chanteur mondain; — Le violoniste Joubert; — Chopin; — 1914. Victory of the Marne; plaquette, 63 × 60 mill.

**KIPPER (KUPPER) GEORG** (*Germ.*). Mint-master at Ranstadt 1605, 1609 and 1615.

**KIRK, JAMES**. A Silver Medal of John Wilkes is signed, **JAS. KIRK F.** Obv. JOHN WILKES Esq. Bust in profile to right; below, JAS. KIRK F. R. THE GENIUS OF LIBERTY. Infant Genius with pen in r. hand, holding aloft Cap of Liberty with l. In exergue, Elected Knight of the Shire of Middlesex MDCCLXVIII. Size 1.35.

**KIRK, JOHN** (*B. D. M.*, Vol. III, p. 164). Further works by this artist: John Smart, miniaturist (modelled by Smith). Marriage medal of George III. and Caroline, 1761.



The Granby medal I reproduced on p. 164, Vol. III, is by Lewis Pingo (*Vide N. Chr.*, 1891, p. 390). Kirk's Granby medalets are very small and different in type.

By him are also : George III., Restoration of the coinage, 1775; — Jeton of William Henry, Duke of Gloucester, 1773 (signed : **KIRK FEC.**); — Another, of the Duchess of Cumberland, wife of Duke Henry Frederick (1785). — 1772, Glamorganshire Society for the Encouragement of Agriculture, Æ. 51; — Tokens of George II, George III, The Duchess of Gloucester, Oliver Cromwell, William Beckford, etc.

Kirk was awarded Premiums by the Royal Society of Arts in 1759, 1762, and 1763, for Die-Engraving. The 1762 premium (30 guineas) was for the "Seal for the Society's letters, after a design by Cipriani". He died in 1776.

I have also come across the following uniface medal by John Kirk, on the Capture of the two Spanish ships, Marquis d'Antin and Lewis Erasmus, 1745, with the inscription above the ships, UNITAS DEDIT SUCCESSUM; signature below ships at right hand corner : **I. KIRK. F.** Undoubtedly, an artist's proof.

The portraits of George II. and Mrs. Claypole by Kirk were reproduced by Tassie.

At the Society of Artists John Kirk exhibited : 1760. A frame with impressions, one his own portrait; — 1771. Proof medal, which the Duke of Grafton, chancellor of the University of Cambridge, gives annually to the best classic scholar; — 1772. A frame with a medal of His Majesty, and reverse; — A frame with a medal of His Grace the Duke of Northumberland, with Alnwick on the reverse; — A frame with four impression portraits; — 1772. The seal of the Magdalen charity; — 1773. A frame, with a small gold medal of the Queen, struck for the Sentimental Magazine; — A proof medal of the King, not finished; — A silver medal and reverse of Mr. Garrick; — A silver medal struck for the Bricklayers' Company, with the reverse; — A head of Lord Chat-ham; after Wilton, engraved in carnelian; — A head of Susannah; after Wilton, engraved in carnelian; — 1774. A silver medal of Mrs. Claypole, daughter of Oliver Cromwell; a head of Sir John Fielding, engraved on stone; a silver medal, a view of the Grand Hôtel, Covent Garden; a proof in copper of a subscriber's ticket for Ranelagh; — 1775. A frame with the following medals: The King, the Queen, the Duke of Athol, Lord North (with their reverses); — A medal, given by the Glamorgan Society, for the Encouragement of Agriculture; — A medal of the Grand Lodge, in the Grand Mastership of the Duke of Athol; — A portrait of Her Majesty; in sulphur; — 1776. A frame of medals, containing a medal of the late Lord Chesterfield, and the Heads of Lord Camden,

Lord Mansfield, and the late Bishop of Winchester (Benjamin Hoadley), intended for medals; — A medal of David Garrick, Esq.; and rev., in silver; — A medal of the late Lord Chesterfield, and rev.; in copper; — A medal of David Garrick, Esq.; — A medal of the Society of Freemasons at Exeter; in silver; — A frame with four engravings, on stone; — 1777. A frame containing medals of His Majesty, Lord Chancellor (Earl Bathurst), Earl of Mansfield, Lord North, Bishop of Winchester, General Wolfe, etc., with reverses; — A portrait, on cornelian; — 1778. A silver medal of the Lord Primate of Ireland (Lord Rokeby), with rev.; — A proof medal, in copper, with the reverse of Queen Elizabeth, Foundress of St Saviour's School, 1562. Given annually, in silver, to the best Latin scholar; — Two portraits; engraved on cornelian; — A proof medal, in copper. Given annually, in Gold, in Ireland.

At the Free Society, Kirk exhibited in 1762 a Copper medal; the subject, the Naval Victory of Belleisle; and in 1764. A frame with impressions of seals. Cf. Algernon Graves, *The Society of Artists of Great Britain*, 1760-1791, *The Free Society of Artists*, 1761-1783, London, 1907. (Kindly lent by Mr. C. Reginald Grundy, editor of *The Connoisseur*.)

**KIRKWOOD, ALEXANDER** (*B.D.M.*, Vol. III, p. 165). This talented Engraver, son of Alexander Kirkwood who died in 1879, and chief of the firm Kirkwood and Son, was entrusted, on the accession of George V., with the execution of the Counter Seal for Scotland.

**KIRSTEIN, FRIEDRICH** (*B.D.M.*, Vol. III, 1907, p. 167). 1826, J.F. Oberlin. Æ. 45.

**KISSEL, HENNING** (*Germ.*). Mint-master in Nassau-Wiesbaden, 1594, later at Solms, 1613, Dhaun, Wertheim 1623, Cromberg (near Schaumburg on-Lahn) 1626, in which year he died (end of October).

**KISSING** (*B.D.M.*, Vol. III, 1907, p. 168). Pius IX. Æ. 45; — 1892, 400th. Anniversary of landing of Columbus. Æ. 39.

**KITTEL, GEORG WILHELM** (*B.D.M.*, Vol. III, 1907, p. 168). 1745, Conclusion of Peace at Dresden; — 1748, Plague of Grasshoppers. Æ. 22.

**KITTEL, JOHANN** (*B.D.M.*, Vol. III, p. 168). There is also a Marriage medal by him of Duchess Wilhelmine Amalie of Brunswick, 1699.

**KITZKATZ, RUPRECHT NIKLAS** (*B.D.M.*, Vol. III, p. 170). I have seen by this artist a Jubilee commemorative medal of John Casimir, Duke of Saxony, signed **RNK** (in monogram); it is dated

1630 and has on the obv. a bust of the Duke; legend: SIC POST FATA VIVO | SIC RE JUVENSCO.

**KLAASSENS, HERMAN CLAESSEN** or (*Dutch*). Mint-engraver at Middelburgh, 1585-86. He cut dies for the Schelling, Nobel, Dukaat, and Rijksdaalder. From 1585 to 1608 his name occurs in the capacity of Assayer (Cf. J. Broekema, *Geschiedenes der Zeewsche Munt*).

**KLÄHREN, HEINRICH VON DER** (*Germ.*). Mint-master at Lübeck, 1619-1644.

**KLAGMANN, JEAN BAPTISTE JULES** (*B.D.M.*, Vol. III, 1907, p. 172). 1847, Conservatoire Royal des Arts & Metiers, by A. Bovy. Æ. 67 (Klagmann's name is mentioned on this medal).

**KLEIN, MAX** (*Germ.*). Contemporary Sculptor of Berlin, by whom is a Portrait-medal of the German actor Friedrich Haase; also: Field Marshal von Hindenburg; Æ. 54 mill. and 32 mill.; — Field Marshal von Mackensen; Æ. 54 mill. and 32 mill.; — Otto von Weddigen, commander of the U.29; — The European War, 1915; iron, 68 mill.; — The Attack, 1914-1916; oval medal, iron; 120 × 103 mill.; — Bavarian Medallion Box, containing a series of 30 prints with portraits of some of the principal heroes of the War and representations of some of the chief events.

**KLEMENT, DAVID** (*Austr.*). Die-cutter at the Mint of Kuttentberg, 1626-1627. **HANS KLEMENT** was employed at the Mint there from 1603 to about 1613.

**KLEON** (*B.D.M.*, Vol. III, p. 176). The gem mentioned before, depicting an Amazon's head, is broken in two, and inscribed, **KAES**, the rest of the name being lost with the missing half of the stone (Duffield Osborne, *Engraved Gems*, 1912, p. 122).

**KLEPIKOW, A.** (*B.D.M.*, Vol. III, p. 179). By him are also a commemorative medal of the Peace of Adrianople, 1829; obv. View of city; R. Russian eagle flying above city on sea-shore; — Military medal of Alexander I. of Russia, 1812.

**KLOTZ, EDMUND** (*Austr.*). Contemporary Medallist, by whom I have seen a fine Plaque, The Maid of Spinges, 1797; 70 × 100 mill., 1909.

**KLOUZING, G.** (*Germ.*). Medallist of the early part of the nineteenth century, by whom are two medals commemorating the Consecration of a Church at Rysenburg, 1810.

**KNAUER, RICHARD** (*Germ.*). Court-Goldsmith at Oldenburg, by whom is a commemorative Plaque of the 60<sup>th</sup> Anniversary of the Grand Duke of Oldenburg.

**KNEBEL, MATHIAS** (*Germ.*). Mint-engraver at Luxemburg, 1488.

**KNOPF, HEINRICH** (*B.D.M.*, Vol. III, p. 185). At the Kunstgewerbe-Ausstellung, Dresden, 1906 two medals by this artist were exhibited: Johann Gottfried von Aschhausen, bishop of Bamberg, 1617; — Maria, between Henry and Kunigunde, with model of Dorn, 1610 (lead).

**KNORR, ERNST** (*Germ.*). Mint-master at Worms, under Georg von Schönenberg, 1595.

**KNORRE, JOHANN HEINRICH** (*Germ.*). Mint-master at Hamburg, 1761-1805.

**KNUS (KNÜS), THOMAN** (*Swiss*). Mint-master at Soleure; had to appear for judgment in 1517.

**KOBURGER, ANTON BERNHARD** (*B.D.M.*, Vol. III, p. 187). Mint-master at Eisleben and Rottleberode, 1669.

**KOCH, JOHANN CHRISTIAN** (*B.D.M.*, Vol. III, p. 188). There is a Portrait-medal of Luther of 1717, by him (Dr Friedrich, *Münzen und Medaillen des Hauses Stolberg*, 1911). I have also noticed one on the Pregnancy of the Queen, 1741 (cf. Fiala, *op. cit.*, p. 574, n° 4382).

**KOCK, JÜRGEN** (*Germ.*). Mint-master at Malmö, 1518-1546.

**KOCK, JÜRGEN** (*Germ.*). Probably a son of the last; Mint-master at Flensburg, appointed for four years, 22. Jan. 1547.

**KOEB, JOSEPH A.** (*Amer.*). Contemporary Sculptor and Medallist of Rochester, N. Y., who designed the medal issued in commemoration of the dedication of a memorial for the reception and preservation of the relics of the battleship Maine, obtained for Pittsburgh, Pa., to be erected in the West Park, on the North Side of that city. The medal was struck at the establishment of Bastian Brothers Co. of Pittsburgh.

He also modelled a Portrait-medal of Dr Geo. P. French, founder and first President of the Rochester, N. Y. Numismatic Association, 1913; — Rochester Numismatic Association Third Anniversary Medal, with bust of George J. Bauer, President, 1914 (*illustrated in "The Numismatist" for May 1915, p. 175*); — Fourth Anniversary Medal of the Rochester Numismatic Association, with bust of the President Louis G. Amberg, 1915.

**KOEHLER FRANCIS, X.** (*Amer.*). Die-cutter of Baltimore, about whom we cull the following details in *The Numismatist*, September 1916, p. 399:

“ Francis X. Koehler was born in Swabish Gmund, Württemberg, on October 8, 1818. He received his first instructions in the art of engraving from his mother, who was an engraver of jewelry in his native town. Later he went to Stuttgart, where he served an apprenticeship as a goldsmith and die-cutter, and where he was employed until 1850, when he came to Baltimore. For a short time after his arrival in the United States he was in the employ of Jacob Seeger, a silver-plater, with whose card all collectors are familiar. In 1851 he began business as a manufacturing jeweller and die-cutter on New Church street near Sharp. In 1853 he removed to 124 West Fayette street, and the following year to 140 West Fayette street, and remained there until 1863. At that time the demand for his services as a die-cutter caused him to relinquish the manufacture of jewelry, and he removed to Liberty and Marion streets, and later to 11 North Liberty street, where he remained until 1869. In that year he removed to 54 German street, and in 1879 to 20 German street, where he conducted the business until a year before his death, which occurred March 22, 1886.

“ One of the earliest pieces of work by Koehler was the Wreckers’ Medal, struck for presentation to the lifesavers of our sea coast for services in saving the lives and property of shipwrecked mariners.

“ Other pieces by Koehler were the Award Medal of the Baltimore and Ohio Railroad Co. for faithful services, on the obverse of which is shown the railroad viaduct on the B. & O. at Relay, Md.; the Award Medal of the Cape Fear Agricultural Association of Wilmington, N. C., and the Award Medal of the Jackson-Hope Virginia Military Institute, besides anniversary medals for local institutions and commemorative issues.

“ Koehler enjoyed the friendship of and an intimate acquaintance with Anthony C. Paquet, one of the assistant engravers at the Philadelphia Mint under Longacre, and frequently entertained him at his home on the latter’s visits to Baltimore.

“ Koehler was a member of most of the German societies of Baltimore, and was for a number of years vice-president of the Concordia German Association. Most of these societies issued cards, the work of Koehler”.

**KOELBEL, RUDOLPH** (*Germ.*). Born at Berlin in 1826, studied medal-engraving there under Professor Karl Fischer; was appointed Court-medallist and Engraver at Oldenburg in 1857, and filled that post for many years. His signature **R. KÖLBEL** occurs as late as 1878 on the silver Medal for Merit in Arts, instituted by the Grand Duke Nicolaus Friedrich Peter.

BIBLIOGRAPHY. — Hermann von Heyden, *Ehrenzeichen*.

**KÖLN, BALDUIN** (*Germ.*). Mint-master at Stolberg, 1621.

**KOENIG VON PAUMBSHAUSEN** (*B.D.M.*, Vol. III, p. 197). The name of a Tyrolese family of Engravers, whose members mostly worked for the Mint of Hall.

MATHIAS

† after 1669 (1623-1669 at Hall, and Ensisheim).

MAXIMILIAN

died 1. October 1686 (1647-1686 at Hall).

JOHANN ANTONI (at Hall, 1683-1733)  
died after 1746.

JOSEF  
died before 1751.

JOSEF CHRISTOF  
† 11. January 1752 (at Hall, 1723-1752).

MAXIMILIAN  
† 30. October 1782.  
Mint-engraver at Kremenitz,  
1747-1774; he was a  
cousin of Malthaeus Donner.

ANTON  
died at 1778.  
Mint-engraver at Vienna and Günzburg,  
1782-1778.

**KÖNIG, ANTON FRIEDRICH** (*B.D.M.*, Vol. III, p. 195). This artist's signature occurs on medals of the First Convention of German Naturalists and Physicians at Berlin, 1828; the same reverse occurs with portraits on obv. of Berzelius, Günther, Kichneyer, Knappe, Oken, Reil and Wondr; eight in all.

The medal of the Peace of Basle, 5. April 1795, between France and Frederick William of Prussia (*E.*, 774) is unsigned. Also by him: 1820, Hardenberg. *Æ.* 47; — 1821, Monument of Luther at Wittenberg. *Æ.* 40; — F.L. de Kircheisen. *Æ.* 48; — 1830, Johann Kurfürst von Sachsen. *Æ.* 41; — 1838, Thorwaldsen. *Æ.* 39; — 1839, Joachim II, Kurfürst von Brandenburg. *Æ.* 48; — Rauch. *Æ.* 43, two varieties with different obverse and reverse.

**KÖNIG, A.** (*Austr.*). Signed a memorial medal of Emperor Francis Joseph I, 21. Nov. 1916.

**KÖNIG, FRITZ** (*Germ.*). Medallist and Engraver, born at Erlangen, 14. November 1866; employed as Die-cutter by the Lauer Mint at Nuremberg.

By him are the following medals: Emperor William II. of Germany and his family, 1891; — Trachtenhuldigung der alten-fuerstenberger Lande at Donaueschingen, 1904; — Prince Bülow, German Imperial Chancellor, 1900; — Inauguration of the Moltke Monument in Berlin, 1905; — Prize Medals, etc., varied; — Dr. von Bethmann-Hollweg, Imperial Chancellor; His Speech in the Reichstag on 5. June 1916; — Field Marshal von der Goltz, 19. April 1916; — General von Pflanzer-Baltin, 1914-16; — The War

Declarations, with busts of Francis Joseph I, William II, Mohammed V. and Ferdinand of Bulgaria; 33 mill.; — Restoration of the Kingdom of Poland, 1916, etc.

**KOERLL (KRÖLL), JÜRGEN** (*Germ.*). Mint-master at Wernigerode, 1620.

**KOERNER, JOHANN CONRAD** (*B.D.M.*, Vol. III, 199). Bramsen describes two medals by this Engraver commemorating the Visit of King Jérôme Napoleon and Queen Catherine at Clausthal, 1811.

**KOHLER, F. D.** (*Amer.*). State Assayer of California, 1850, whose name occurs on an oblong Ingot (*illustrated*), issued in 1850, a specimen of which brought £ 207 at the sale of the Bruce-Cartwright collection (London, 1907).



**KOHLER, JOSEPH ANTHON** (*Swiss*). Mint-master to the Prince Bishop of Basle, Joseph Sigismund von Roggenbach, 1782-1793.

**KOLLMANN, JAKOB** (*Austr.*). Chief-engraver at the Mint of Kremnitz, born in 1775, and in office from 1798 to 1854.

**KOLLI, NICOLAS** (*Swiss*). Moneyer at Freiburg, from about 1503; died in 1550.

**KONSÉ, GERRIT** (*Dutch*). Mint-engraver at Harderwijk, 1807.

**KONTI, ISIDORE** (*Austr.*). Contemporary Sculptor and Medallist. Born in Vienna, Austria, July 9. 1862. At the age of fifteen he entered the Imperial Academy of Arts in Vienna and there obtained a scholarship, enabling him to study in Rome, Florence, Naples, and Venice. In 1891 he came to the United States, and making his home in Chicago, he assisted in executing some groups for the Agricultural and Administrative Buildings of the World's Columbian Exposition. In 1893 he settled in New York City. Among his important works are the group "West Indies", and the spandrels symbolizing the North and East rivers for the Dewey Arch; groups for the Temple of Music and the esplanade, Pan-American Exposition; the two side cascades of the great fountain at the St. Louis

Exposition, for which he was awarded a gold medal, besides a special gold medal; the McKinley monument, Philadelphia, executed after a sketch by the late Charles Lopez; figures of Justinian and Alfred the Great for the Court House in Cleveland, Ohio; a frieze (festival procession) for the Gainsborough Studio Building, New York; a group representing South America and a historical relief for the International Bureau of American Republics Buildings, Washington D.C. A number of ideal figures and groups, such as "Inspiration", "The Brook", a fountain executed in marble at "Greystone", Yonkers, New York, "The Despotism Age" (in the Metropolitan Museum New York) "Orpheus", and "The Awakening of Spring" have been shown in exhibitions throughout the United States. He has also designed commemorative and other medals. Mr. Konti is vice-president of the National Sculpture Society, and a member of the Architectural League. He became an associate of the National Academy of Design in 1906, and was elected academician in 1909. He is a director of the Municipal Art Society, and the Member of the Salmagunda Club of the New York City. He exhibited the following works at the New York International Medallion Exhibition, held in March, 1910: — Medal commemorating the two hundred and fiftieth anniversary of Jewish Settlement in the United States; — Isidor Memorial medal (*Cat. Int. Medallion Exhibition*).

**KOPPELIN, HANS** (*B. D. M.*, Vol. III, p. 203). Probably the same person, acted as Mint-master at Flensburg for Schleswig-Holstein, 1566.

**KORSCHANN, K.** (*Germ.*). Contemporary Sculptor, by whom I have seen a plaque of Karl Kuk, commander of Cracow fortress; 62 × 44 mill., and another of Archduke Francis Salvator, Patron of the Red Cross, 1916; Æ. 70 × 50 mill.; — Badge of the Cracow Fortress, with bust of Emperor Francis Joseph I., 1914-1915; 40 × 34 mill.

**KOTER, HERMANN** (*Germ.*). Mint-master at Stolberg, 1500. His son, of same name, his representative, in the same year.

**KOUNITZKY, FRANZ** (*B. D. M.*, Vol. III, p. 208). Dr J. H. de Dompierre de Chaufepié reproduces in liv. XVII of his work, "Médailles et Plaquettes modernes", the following Plaquettes by this artist: — Tolstoï; — Ludwig Anzengruber; — Hedwig Freifrau von Wrangel; — Erik Schmedes; — G. Hauptmann; — G. Charpentier; — Peter Rosegger.

At the New York International Medallion Exhibition, March 1910, this artist exhibited the following works: Adolf Sonnenthal; —

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Emil Sauer; — Adolf Menzel; — Siegfried Wagner; — Mammon; — Neujahrswunsch; — Nietzsche; — Maxime Gorki; — G. Charpentier; — Erik Schmedes; — Hedwig Wrangel; — Multatuli; — Prof. Dr Mach; — Björnson; — Darwin, 105 mill.; — Richard Strauss; — Ibsen; — Theodor Mommsen; — Brahms; — Joachim; — Robert and Clara Schumann; — J. Kubelik; — Gustav Mahler; — Hugo Wolf; — New year's Plaquettes 1905, 1907, 1908, 1909, 1910; — Merit medal; — Kaiser Medaille; — Horticulture; — Dr<sup>s</sup> Ehrlich and Hata; R. Herakles and hydra; 65 mill.; — Dr Joseph Neumayer; — New Year's Plaque 1911; — 600<sup>th</sup> Anniversary of the Hallstädt Saltworks, 1911 (in conjunction with Richard Placht); — Silver Calendar Box; — Vereinter Kräfte Arbeit-Segen; plaque, 72 × 72 mill., 1911; — Josef Strauss; cast 55 × 91, etc.

**KOWARZIK, JOSEPH** (*B.D.M.*, Vol. III, p. 210). The artist was born on 1. March 1860 in Vienna, where he was first educated, died at Cannes on 14. March 1911 in his 51<sup>st</sup> year. From 1893 to 1897 he was a teacher at the Industrial School, Frankfort-on-M., and since 1905 Professor of modelling at the Institute of Fine Arts. He distinguished himself as a Portraitist and made himself a name outside the boundaries of his native country.



Portrait of the Artist.

His medallic works include further: Jubilee Medal of the City of Mannheim, 1907 (published by Sally Rosenberg, Frankfort-on-M.); — Portrait of the artist (*illustrated*); — Marriage medal of Hans Christian Lange, 1883; — Portrait-plaquette of Theodor Mommsen, 1903; — Dr Paul Ehrlich and Madame Hata (Japanese), joint discoverers of cure for syphilis; signed **FK** in monogram); — Dr Paul Ehrlich; signed: **FK**<sub>FRANKFURT.M.</sub>; — Dr J. G. Varrentrap, Frankfort-on-M.; signed: **J. KOWARZIK**; — Dr Carl Weigert, Frankfort-on-M.

At the Berlin Kunst Ausstellung, 1907, this artist exhibited

8 struck medals and plaquettes: Maximilian von Guaita; — Burgo-master of Frankfort-on-M.; — Weigert; — Female bust; — Hans Thoma; — Goethe; — Mannheim Jubilee Medal; — Stockhausen, and 8 cast medals and plaquettes: Monneron; — Kessler; — Mommsen; — Double female head; — W. Steinhausen, painter; — Self-portrait; — Sisters; — The artist's wife, etc.

**KOWARZIK, R.** (*Germ.*). Contemporary Sculptor and Medallist, residing at Karlsruhe. His signature **R. KOWARZIK KARLSRUHE** occurs on a Portrait-medal of Dr Herman Kuhne, of Königsberg.

**KRÆMER, A.** (*Germ.*). Sculptor of Franfort-on-M., later in Stettin. He modelled in 1913 for Pöllath of Schrobenshausen a "Childrens' Souvenir Medal", **WOHL DEM DER FREUDE AN SEINEM KINDE ERLEBT.**

**KRAENDL, WENZL** (*Austr.*). Goldsmith of Meran, and Die-cutter at the Mint of Hall in Tyrol, *circ.* 1482-1492.

**KRAFFT, HANS** (*B.D.M.*, Vol. III, p. 213). Prof. B. Pick ascribes to this Nuremberg Master the Reichsadler of Frederick the Wise of Saxony, 1514; that of 1518, and the Charles V. 1521 medal, designed by Albrecht Dürer. *R.* Double eagle, and dedicated by the city of Nuremberg.

**KRAFFT** (*Germ.*). Engraver in Berlin, 1829-1865.

**KRAIUCHIN** (*Russ.*). Gem-engraver of the latter end of the eighteenth century and beginning of the nineteenth; worked at Petrograd. He is represented by signed gems in the Hermitage Collection, viz. portraits of the Empress Anne and the Emperor Alexander, and a Hercules with Antaeus (Dalton, *B.M.Cat. of Engraved Gems*, etc., LVI).

**KRAHI, P.** (*Austr.*). Contemporary Medallist, whose signature occurs on a Plaquette of the Zwettl Male Choir, 1911.

**KRAUER, FRANZ KARL** (*B.D.M.*, Vol. III, p. 218). Was authorised by the Landsgemeinde in Sarnen on 29. October 1724 in conjunction with his brother-in-law Gebhard Joh. Dub to coin gold, silver and billon currency. From August 1724 to 1737 he was Mint-master at Lucerne, and issued in 1727 the Ducats from Emmengold. He lost his office, on the accusation that he had exchanged all kinds of rough silver coins against his billon coins ("sich erfrechet, aller gattung grober silber Sorten gegen seine geringhaltigen Müntzen aufzuwechseln"). Krauer coined however again for Obwald in 1742, and Appenzell 1743.

**KRAUER** (also **KRAWER, CRAUER**), **HANS GEORG (JÖRG)** senior (*Swiss*). Ancestor of the various members of this family who dis-

tinguished themselves as Goldsmiths and Die-engravers. In 1682 he furnished the City Council of Lucerne with gilt Scholastic Prize Medals. Cf. F. Heinemann, in *Schweizer. Künstler-Lexikon*, II, p. 192.



Marriage Plaquette, by A. Kraumann (p. 519).

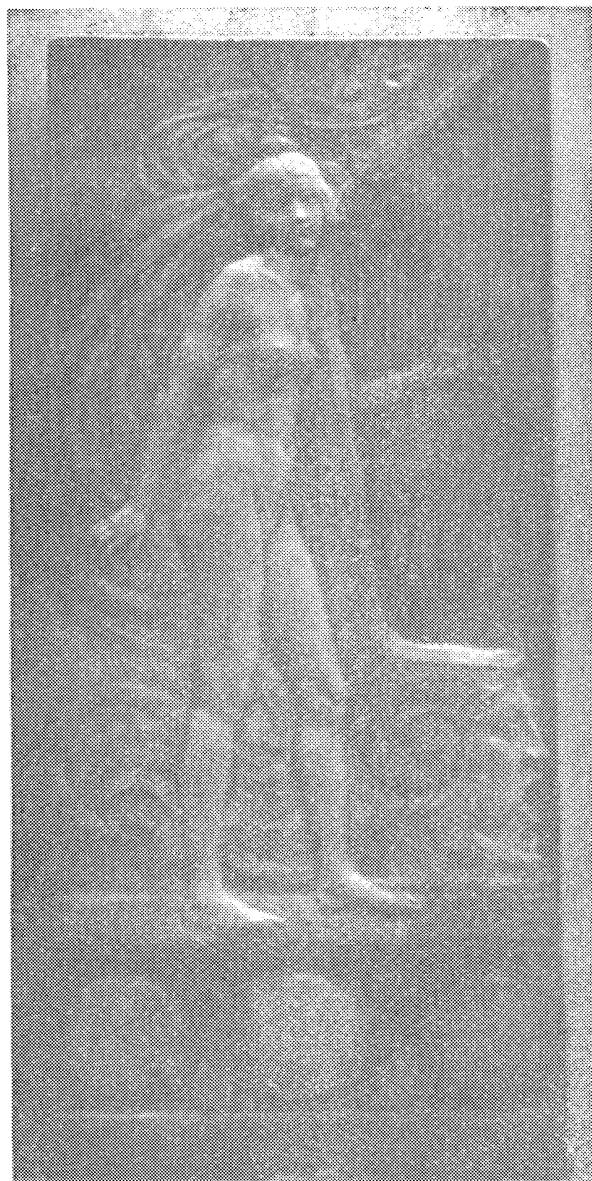
**KRAUER, JOHANN GEORG** (*B.D.M.*, Vol. II, p. 218). Painter(?), Goldsmith and Mint-master; son of Hans Georg, K. Senior, and father of Wilhelm K.; was born at Lucerne, and was in the service of that city from 1673 to about 1702; Mint-master there 1673-1677 and 1682-1694; then at Sion, 1677 and 1683, and at Zoug, 1692-



Tragedy, by A. Kraumann (p. 519).

93. On 2. March 1676 K. complained to the Lucerne Council that if he was not allowed to coin other money than Rappen and Angster he could not afford to pay the rent of the mint, amounting to 60 Gulden. On 17. November 1690 he was succeeded at Lucerne by the Mint-master Franz Melch. Hartmann. He was still living in 1702. Cf. Heinemann, as above.

**KRAUER, WILHELM** (*B.D.M.*, Vol. II, p. 218). Goldsmith, Die-engraver, and Mint-master; died on 20. January 1717. Besides the information I have given previously, I may mention that K. tried in vain to undertake the Strassburg mintage, but at the end of 1716



Music, by A. Kraumann (p. 519).

he farmed the Mints of Montbéliard and Porrentruy, in which latter place he died, in the service of the Bishop of Basle.

K. confined himself to the striking of Heller. The better issues from the Montbéliard and Porrentruy were engraved by Hedlinger (until August 1816). Cf. Heinemann, as above.

**KRAUMANN, ALEXANDER** (*Germ.*). At the Berlin Kunst-Ausstellung, 1907, this artist exhibited: Music, Theatre, Love; — Healing Springs; — Love; — Venice; — Presentation Plaquette; — Marriage Plaquette (*illustrated*); — Music (*illustrated*); — Memorial-Plaquette of the poet Josef von Eichendorff; — Breslau 1813 (a volunteer taking leave of his wife and off to the war).

This artist exhibited the following works at the New York International Medallic Exhibition, March 1912: Heilquellemedaille; — Liebe; — Musik; — Architekt medaille; — Widmungstafel-medaille; — Esposizione d'Arte della Citta di Venezia; — Huldigungsmedaille; — Luftschiffmedaille; — 25 Pfennig piece, etc.

**KRAUSE, J.** (*Germ.*). Engraver at Hamburg, second half of the nineteenth century. About 1861 he cut dies for Prize Medals, large and small, of the Gardeners' Society of Hamburg and Altona.

**KREMER, WOLF** (*Germ.*). Mint-master to the city of Worms, 1614.

**KREUPER (KREUEPER), HANS** (*Germ.*). Mint-master at Goslar and Stolberg, 1607.

**KRIZ, WENZEL** (*Austr.*). Born at Slivener (Bohemia) 1830, died at Prague in 1881; pupil of Wenzel Seider, and Medallist at Prague. Among his medals are: Memorial medal of Ferdinand V.; — Hynck J. Hager, 1876; — Heinrich Fügner and Miroslar Tyrs; — also numerous Exhibition and Industrial medals.

**KROHN, FRIEDRICH CHRISTOPH** (*B.D.M.*, Vol. III, p. 224). Additional medals by this Engraver: Jubilee of King Frederick VI. of Denmark, 1834.

**KRUCKENBERG, B.** (*Germ.*). Mint-master at Andreasberg (Brunswick), 1619-1620.

**KRUCKENBERG, GEORG** (*Germ.*). Mint-master at Clausthal, 1617-1621; privy-mark, half moon either to left or right.

**KRÜGER, ARTHUR** (*B.D.M.*, Vol. III, p. 226). At the Berlin Kunst-Ausstellung, 1907, this Medallist exhibited a series of 18 medals and plaquettes.

By him are also: Official Portrait-medals of Auguste Victoria, German Empress (after Uhlmann's model); — Silver Wedding of William II., German Emperor, 1906; — Plaquette on the Centenary of Moltke's birth, 1900; — Commemorative medal of the Second Centenary of Frederick the Great's birth, 1912; — Centenary of 1813, etc.

**KRUEGER, CHRISTIAN JOSEPH** (*B.D.M.*, Vol. III, p. 226). The Dr Edward Jenner medal is a distinct work from the medals commemo-



morating the Peace of Lunéville. Dr F.P. Weber has described the former in *Num. Chron.*, 1907, 239.

**KRUEGER, KARL REINHARD** (*B.D.M.*, Vol. III, p. 229). This Engraver cut also two medals commemorating the Destruction of Bridges at Dresden, 1813; — Portrait-medal of Carl Maria von Weber, 1825.

**KRUEGER (?)**, **RUDOLF DER** (*Germ.*). Mint-master at Catlenburg, Brunswick, 1624(?).

**KRUG, HANS** Sen<sup>r</sup> (*B.D.M.*, Vol. III, p. 228). Died in 1519. He was not assisted by Lukas Cranach in the preparation of the medallic Thalers of Frederick the Wise, 1507 and 1508, as commonly thought.

BIBLIOGRAPHY. — G. Habich, *Die deutschen Meailleure des XVI. Jahrhunderts*, Halle, 1916.

**KRUG, HANS** Jun<sup>r</sup> (*B.D.M.*, Vol. III, p. 228). My former information on this artist is incorrect. He was a brother of Ludwig Krug, and at first his assistant at the Nuremberg mint. In the twenties of the sixteenth century he went to Hungary. The works given under this Engraver should be restored to Hans Krug senior.

BIBLIOGRAPHY. — G. Habich, *op. cit.*



Barbara née Heczlin, by Ludwig Krug.

**KRUG, LUDWIG** (*B.D.M.*, Vol. III, p. 227). Prof. Dr B. Pick, in his Catalogue of German Medals at the 3<sup>rd</sup> Kunstgewerbe-Austellung, Dresden, 1906, describes under this Master : Portrait-medal, unknown, 1531 (possibly a portrait of the artist); — Albrecht Dürer, 1526; — Otto Heinrich, Count Palatine, 1528; — Barbara née Heczlin (*illustrated*), etc.

He succeeded Hans Krug senior, his father, as Mint-engraver at

Nuremberg, and Dr Habich ascribes to him the medal of Charles V, 1521.

He appears to have been collaborating with Hans Schwartz.

BIBLIOGRAPHY. — G. Habich, *op. cit.*

**KRULL, CHRISTIAN FREDERICK** (*B.D.M.*, Vol. III, p. 232). Dr Stanley Bousfield possesses a medal of Maximilian Julius Leopold, duke of Brunswick, 1785, by this artist, and also the obv. and rev. dies of same (from W. J. Taylor's effects).

**KRUSE, BRUNO** (*B.D.M.*, Vol. III, p. 233). Additional medallic works : 80<sup>th</sup> Birthday of Virchow, 1901, 153 × 111 mill.; — Silver Wedding of the German Emperor and Empress, 1906; — 70<sup>th</sup> Birthday of Otto Jessen, 1896; — Portrait-plaquette of Luise Jessen, née Engel, 1898; — Another, on her 70<sup>th</sup> Birthday, 1907 (dedicated by the Ladies' Committee of the Pestalozzi-Fröbel Institute in Berlin); — Portrait-plaquette of Field Marshal von Moltke, 1907; — Portrait-medallion of same (cast), 1908; — Portrait-medallion of Theodore Mommsen on his 80<sup>th</sup> Birthday (dedicated by the Academy of Sciences, Berlin), 1897; — Portrait-plaquette of Field Marshal Count Waldersee (1889), and another, dated 1903.

**K. & S.** *Vide* **KETTLE & SONS**, of Birmingham. I have mentioned **KEMPSON & SON** of London as the makers of the Princess Charlotte medal which is by **KIRKWOOD & SON** of Edinburgh.

**KUBLI, PAUL** (*Swiss*). Medallist of Netstal (canton Glaris), born in Moscow on 1/19 March 1816; son of Paulus Kubli and Barbara Therese Kollar: married in 1861 Justine Wassiliew and died in 1882 at Moscow, leaving two daughters behind him. He was the founder and proprietor of renowned Die-sinking works there.

BIBLIOGRAPHY. — Ernst Buss, in *Schweiz. Künstler-Lexikon*.

**KÜCHLER, CONRAD HEINRICH** (*B.D.M.*, Vol. III, p. 234). A memorial medal of Louis VIII, Landgrave of Hesse, is signed **KUICHLER**. Dr Bousfield owns dies of Louis XVI's medal on his leave-taking of his family, 1793 (R. only); — Memorial medal of Washington (R. only); — Julius David Denicke, b. 1716 † 1771 (both sides); also a sealing-wax impression of a Portrait-medal of Boulton, never issued. The same collector possesses a medal of Nelson, in pewter, with inscription on the edge, and another in bronze, with different bust.

By Küchler are further : John James Moser, born 18. Jan. 1701, bust almost facing; R. NON INTERITURUS Palm-tree; signed C.H. Küchler, ft.; — Medal on the New Century, 1800; — Peace of Lunéville, 1801; R. JUNGUNTUR OPES FIRMATUR IMPERIUM (several varieties); — Peace of Amiens, 1802; R. PAX UBIQUE



MDCCCII.; — King George III's Jubilee 1807 (NATIONAL JUBILEE. OCT. 25. 1809); — The same, Jubilee 1810; *R.* LUSTRA DECEM COMPLEVIT Arms; — Memorial medal, 1820 (HE HAS RUN HIS COURSE, etc.); — Betrothal of George Prince of Wales and Princess Caroline of Brunswick, 1797; — 1798, George III., Britannia among her trophies, MARI VICTRIX TERRAQVE INVICTA; *Æ.* 48.

The signature occurs also, but very rarely, as **K.H.K.**

**KÜCHLER, RUDOLF** (*Germ.*). Contemporary Sculptor and Medallist, by whom is a large satirical medallion in iron on the Efforts of the Allies against Germany: surmounted by the Iron Cross; total height: 312 mill.; — The Crown Prince in the field, 1914-15; iron, 110 mill. and 90 mill.; — The Crown Prince, Victor of Longwy, 22. August 1914; — Prince Eitel Frederick of Prussia, the Drummer of St. Quentin; *Æ.* 34 mill.; — Von Beseler, Conqueror of Antwerp, 9. October 1914; — General von Emmich, Conqueror of Liège, 7. August 1914; *Æ.* 95 mill.; — General von Gallwitz, Taking of Namur, 1914; *Æ.* 50 mill.; — General von Zwahl, Reduction of Maubeuge, 8. September 1914; cast iron, 98 mill.; *Æ.* 50 mill.; — General von Lochow; Battle near Soissons, 14. January 1915; *Æ.* 103 mill.; — General von Woyrsch; iron, 107 mill.; — General von Falkenhausen; *Æ.* 97 mill., etc.

**KÜHL, C.** (*Germ.*). Medallist of Nuremberg, who worked for the firm of L. Ch. Lauer. By him is, amongst other works, a commemorative medal on the German National Aviation Fund.

**KÜNER, GEORGE FERDINAND ALBRECHT** (*B.D.M.*, Vol. III, p. 247). "More familiarly known as **ALBERT KÜNER**, was born at Lindau, October 9, 1819, learning there the business of a Gold and Silversmith. When he first came to the United States, in the latter part of 1848, he intended to follow the occupation of cameo cutting, in which he was particularly skilful; but, like many others, he was attracted to California by the marvellous gold discoveries, and arrived in San Francisco, July 16, 1849.

"There being a great need for a die-cutter and seal-engraver, Mr. Küner entered the employ of Moffat & Co., who were then smelting and assaying gold, and engraved the dies for the first Ten Dollar piece of private manufacture to be issued on the coast, which bore the stamp of Moffat & Co. Among other dies he cut those for the Seal of California, all the medals awarded by the Mechanics' Institute, and hundreds of others issued along the Pacific Coast for various purposes from 1849 until within a few years of his death.

"He started in business for himself in October 1846, in Clay

Street, next moving to Kearny, between Jackson and Pacific ; but being burned out in May, 1850, he returned to Clay Street. He was again burned out in May, 1851, and then went to Dr Mitthall's building, in Montgomery, near California. In 1882 he moved to Washington St., where he remained fifteen years. He then removed to the building occupied by Wores, the latter, where he continued seventeen years. In 1884 he moved to 704 Montgomery Street, where he remained until 1891.

"He was painstaking and methodical, and had a carefully prepared record of each specimen of his handicraft — impressions in wax, dies, etc., nearly all of which, with his papers, were destroyed in the great fire when his residence at the corner of Golden Gate Avenue and Gough Street was burned. However, a record of many of the coins for which he cut the dies remains in his personal copy of the book issued by Eckfeldt and Dubois in 1851. He made a memorandum in his own handwriting over each illustration of the various California coins engraved by him. Guided by these notes we find that he made the dies of the N. G. & N. Five Dollar piece, the Five and Ten Dollars of Moffat & Co, dated 1849 and 1850; the Schultz & Co, Five Dollars of 1851; the Dunbar & Co. Five Dollars dated 1851; the Baldwin Five, Ten and Twenty Dollars of 1850 and 1851; and the Fifty Dollar octagonal, with the denomination reading, "Fifty Dolls" and the name on the obverse around the border.

"The illustrations of the Miners' Bank Ten Dollar, the Pacific Company Five and Ten, the Massachusetts and California Five, the Templeton Reid Ten and Twenty-five, the Cincinnati Mining and Trading Company Five and Ten, the "J.S.O." Ten, and the Dubosq & Co. Five and Ten Dollar coins were not marked, and therefore were not his work.

"He also engraved the dies for all of the coins issued by Wass, Molitor & Co., as well as those for the Deseret Assay Office Five Dollar piece of Utah, dated 1860. Robert Schaezlein, his close friend, says that after Mr. Küner received the commission to cut the dies for this Mormon piece he showed him the first impression, struck before the date and inscription had been added. This was the identical gold pattern piece, presented to Brigham Young, which is said to have hung on the watch chain of the Mormon leader as a charm. Upon Mr. Young's death the watch, chain and pattern piece were sold for \$ 300, and are said to be now in the possession of the Mormon Church at Salt Lake City. We learn that this pattern was the one that showed mountains back of the reclining lion, and which were omitted from the regular Deseret Assay Office Five Dollar piece issued for circulation.

"One of his daughters has wax impressions of some of his pieces,

among which are the W. M. & Co. Five of 1852, the Schultz & Co. Five of 1851, the Baldwin Twenty of 1851, and a reverse showing an eagle and the inscription, "Pure California gold." One of the cards bearing a wax impression contained this memorandum :

"Impression taken from the die while it was being engraved in the month of July, 1849, by A. Küner, engraver with Moffat & Co. at the south east corner of Montgomery and Jackson Streets.

"This was the Ten Dollar piece of Moffat & Co. of 1849, but it had neither date nor inscription, and was the first private coin of the denomination to be issued in the extensive California series.

"He was paid \$ 600 for the die for the first State Seal of California and in 1883, when it became necessary to renew it, journeyed to Sacramento and engraved the new seal, for which he received \$ 300. He stated to Mr. Schaezlein that he received as much as \$ 500 for a pair of coin dies in the pioneer days. A wax impression of the first seal was in his possession for many years, but was destroyed in the fire of 1900. There was a great scarcity of metal in San Francisco in 1849, and when he received the commission to engrave the seal he found it necessary to go around the neighbourhood and pick up scraps of metal from which to make the first die.

"In 1862, when the Government of British Columbia contemplated an issue of local gold, the order to prepare the dies was given to him and he cut those from which were struck the excessively rare Ten and Twenty Dollar pieces, dated 1862, and bearing the name of "British Columbia", of which but few sets are known to be in existence.

"Before turning the dies to the Government of British Columbia, he struck a few trial-pieces in silver on a coining-press which Lemme Brothers had brought from Germany. The existence of these trial-pieces seems to have been unknown until recently (one is at the present time in the possession of Spink & Son Lim<sup>d</sup>, London).

"Mr. Küner painted in water colours, and during his leisure moments executed many exquisite examples of the engraver's art in different materials, principally mother-of-pearl, which he presented to his wife and children from time to time. All of these works, of which none was ever made on commission, were of original conception and of the most delicate and artistic workmanship, and are still carefully preserved by various members of his family.

"He engraved all the seals for Wells, Fargo & Co., from 1852, the first year of the firm's existence, until the day of his death.

"He died on January 23, 1906, at the age of eighty six years, being survived by a wife, three daughters, and one son."

Extracted from Edgar H. Adams, *George Ferdinand Albrecht Küner*, *American Journal of Numismatics*, 1912, p. 18-21.

**KULLRICH, REINHARD** (*Germ.*). Medallist and Die-engraver.

Appointed on 1. October 1911 Medallist to the Berlin Mint 1912 in succession to Otto Schultz, deceased. He is a son of F. W. Kullrich, who died on 1. September 1887, and who had filled the same Office at the Mint.

By him are, amongst many other coin-dies : —

Three Mark piece, 1913, of Adolph Frederick V., Grand Duke of Mecklenburg-Strelitz.

**KULLRICH, WILHELM** (*B.D.M.*, Vol. III, p. 244). Additional works by this Medallist : Official Prize Medal with bust of Auguste Victoria, Crown Princess of Prussia (1881) ; — Prize Medal of the 'Dithmarschen Geflügelzucht Verein', Heide (undated) ; — Prize Medal of the Schleswig Ornithological Society, 1893.

**KUNKLER, KASPAR ERASMUS** (*Swiss*). Mint-master at St. Gallen, born 2. January 1753, died 28. July 1826 ; a Goldsmith by profession, was appointed Mint-master in 1794. In 1799 he was elected Secretary of the Commission of the National Treasury at Berne, and later held the office of Mint-master to the Canton of St. Gallen.

BIBLIOGRAPHY. — T. Schiess, in *Schweiz. Kstlr.-Lex.*, *Suppl.*, 269. — *Stemmat. Sangall.* — W. Hartmann, *St. Gall. Kstgesch.*, p. 201. — Tobler-Meyer, *Münzsammlung Wunderly*, I, Part. 4, p. vi.

**KUNKLER, PETER** (*Swiss*). Mint-master at St. Gallen (?), appears in 1573/74 as Mint-master in Uri. No further information is known about him, although he may be identical with the Peter Kunkler, mentioned in the *Stemmatologie*, as born on 8. May 1530.

BIBLIOGRAPHY. — As above.

**KUPPEINHEIM** (*Germ.*). Contemporary Seal-engraver, whose exhibition of seals at the Paris Universal Exhibition, 1900, attracted a great deal of attention.

**KUYGNET** (or **KUYNET**), **JACOB** (*Flem.*). Mint-master at Antwerp, 1513-1517.

**LA BAULME, GÉRARD DE** (*French*). Mint-master at Montélimar, 1527 : letter G.

**LABBÉ, GERMAIN** (or **DELAHAYE**) (*French*). Mint-master at Paris, 1591 : arrow head.

**LABORDE, MARTIN DE** (*French*). Mint-master at Bayonne, 1650-6 ; officiating Mint-master from 1648.

**LACALLE, RAMON** (*Span.*). The initials **F.L.L.** (for **LOPES LORENZIS**) occur on medals of Christopher Columbus, issued by him in 1892.

**LACHENDRESS, PAUL** (*Germ.*). Mint-master at Darmstadt, 1612-13.

**LACROIX** (*French*). Director of the Mint at Bayonne, 1716-circ. 1742.

**LADD, ANNA COLEMAN** (*Amer.*). Designer of a medal for the benefit of the New England Italian and Serbian War Relief Funds.

**LADERRIÈRE, ANTOINE** (*Flem.*). Mint-master at Tournay, from 13. August 1645 to 11. October 1658.

**LADERMANN, GRATIEN** (*Swiss*). Born at Geneva on 26. September 1793, died there on 5. February 1875. Engraver of typographic characters, alphabets, figures, seals and stamps, was the first to introduce at Geneva the industry of letters and figures in steel and brass. He exhibited in 1828 two remarkable assortments, one for medal-engravers, and the other for bookbinders and case-makers as well as an alphabet of letters in brass for sign boards.

BIBLIOGRAPHY. — A. Choisy, in *Schweiz. Künstler. Lex.* — De Candolle, *Rapport sur l'exp. de produits de l'industrie genevoise*, 1828, p. 114.

**LAER, RENIER VAN DER** (*Flem.*). Mint-master at Bois-le-Duc, 1591-1594.

**LAESSLE, ALBERT** (*Amer.*). Designer of the medal for the Belgian Children's Relief Committee, Philadelphia.

**LAET, GOESSEN DE** (*Flem.*). Joint-engraver, with Pierre Rykhoert, of the obsidional coinage of Breda, 1577.

**LAFFERDES, HEINRICH** (*Germ.*). Mint-master at Clausthal, 1621.

**LAFLEUR, ABEL** (*B.D.M.*, Vol. III, p. 267). Exhibited at the Salon in 1906: Various Plaquettes Medallions and Medals in silver, bronze, and ivory; — 1907. Thirteen Plaquettes, amongst which: Beethoven; — Old Woman; — Faune et cymbales; — 1908. Orpheus lamenting Eurydice; — Diana; — Femme à la toilette; — Jeunesse; — André Balitrand; — Dr Abel Coustols; — M<sup>lle</sup> Jeanne Boyer; — Vénitienne au châte; — La "Lisa"; — Femme au collet; — Silhouette parisienne; — Faune dansant; — Christ au tombeau; — Vieille femme dans une église; — Femme assise; — Femme lisant; — Portraits et silhouettes; — Gueux et petits métiers de Paris; — 1909. Two frames containing Plaquettes and Medals in bronze, silver, and gold; — 1910. Congrès de médecine et d'hygiène à Buenos Ayres; — Chambre des Propriétaires de la Ville de Paris; — Diane; — Baigneuses; — Silhouettes parisiennes; — Portrait de M. Mara; — Louise; — M. F. M\*\*\*; — 1912. Medals and Plaquettes; — 1913. Pan and Syrx; — Pan;

— Orpheus; — Medal of the Agricultural Society of Aveyron; — Silhouettes de femmes; — Vieux paysans assis; — M<sup>lle</sup> Dayot; — M<sup>me</sup> G. Cave; — Vieille femme assise; — 1914. A series of Medals and Plaquettes in bronze and silver; — 1920. Plaquettes and Medals.

At the New York Medallic Exhibition 1910, the artist was represented by an interesting selection of his best works.

**LA FONTAINE, JEHAN DE** (*French*). Mint-master at Bordeaux, 1532-37: letter F.

**LA FONTAINE, JEHAN DE** (*French*). Mint-master at La Rochelle, 1538: trefoil; again in 1542: a fountain.

**LAGAE, JULES** (*B.D.M.*, Vol. III, p. 267). This artist, then residing in Brussels, exhibited the following works at the New York International Medallic Exhibition in March 1910: Portrait of M. Edouard Simon; — M. Jules van den Heuvel, cabinet minister; — Chevaux brabançons.

**LAGEMAN, HENDRIK** (*B.D.M.*, Vol. III, p. 268). By this Medallist is also a medal, presented to Dr G. Vrolik in 1802, of the Dutch "Maatschappij op Haren".

Dutch Coins of Louis Napoleon by this Engraver: Pattern in plaster of Rijksdaalder, 1806 (Nahuys, *Supplement*, Pl. III, 21); — Another (*op. cit.*, Pl. III, 20).

**LAGEMAN, J. M.** (*B.D.M.*, Vol. III, p. 269). The following additional medals by this Engraver are described in *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen*, 1906: 1742. Friendship Medal; — 1773. Second Centenary of the Relief of Alkmaar; — 1775. Floods and Storms; — 75<sup>th</sup> Birthday of Maria Rykel; — 1776. Floods and Storms in November 1776; — 1777. Silver Wedding of Jan van Monnom and Cornelia Verschuyt; — 1778. Second Jubilee of Amsterdam's joining the Union; — Jubilee of the Lutheran Orphanage at Amsterdam (2 var.); — 1779. Memorial medal of Theophile de la Tour, French priest at Amsterdam; — 1780. Bishop Cezar Brandadoro administers the Holy Sacrament at Huissen; — 1781. Armed Neutrality; — Naval Action off the Doggersbank; — 1782. New Year's Medal; — The United Provinces recognize the Independence of the United States of America; — 1783. Jubilee of the Amsterdam Workhouse; — Memorial medal of Johan Hendrik Vorstius, Lutheran minister at Amsterdam; — Preliminaries of Peace between England and the United Provinces settled at Paris; — Badge of the Utrecht "Pro Patria et Libertate" Society; — 25<sup>th</sup> Anniversary of the Wedding of B. Bosch and M. Gassel; — 1784. Badges of the

Dutch Patriotic Societies; — Memorial medal of J. D. van der Capellen; — Betrothal of Johannes Jacobus van Ogtrop and Johanna Breda; — 1785. Friendship Medal; — 1787. Fight on the Vaart near Jutfaas; — Capture of Kattenburg; — Quelling insurrection at Harlingen; — Prince William V. returns to the Hague; — Medal of Friendship; — Silver Wedding of L<sup>s</sup> Bloeminge and A. Heyink; — 1788. The Act of Guarantee; — The Stadholder visits Broek in Waterland; — 1790. Silver Wedding of Claudius Hendricus van Herwerden and Gertruyda Agneta Commelin; — Marriage of Charles George Augustus, hereditary prince of Brunswick, and Frederica Louisa Wilhelmina, Princess of Orange; — 1791. Marriage of the hereditary prince Willem Frederik with Frederica Louisa Wilhelmina, Princess of Prussia; — 1792. Silver Wedding of Cornelis Breet and Grietze Kels; — Silver Wedding of C.L.G. Honig and M.C. Appel; — 1793. Inauguration of a Lutheran Church at Amsterdam; — Silver Wedding of Lundert Daniel Bongardt and Marie Elisabeth Martin, of Amsterdam; — 1794. Golden Wedding of Wicher Wichers and Wibbina Clara Smith, of Groningen; — Silver Wedding of Pieter van der Biet and Maria Agatha van Yssum, of Amsterdam; — 1795. Planting the Large Liberty Tree at Amsterdam; — 1796. Golden Wedding of Anthony Jacob Bierens and Suzanna Hasina Willink of Amsterdam; — 1799. Medal of Reward to Arnhem defenders; — 37<sup>th</sup> Anniversary of the Marriage of Jacob van Brattem and Adriana Kok; — 1801. Prize Medal of the Batavian Literary Society; — 1802. Peace of Amiens; — 25<sup>th</sup> Anniversary of the “Felix Meritis” Society at Amsterdam; — 1803. Medal of Honour of the Amsterdam “Koepok-Inentings” Society; — 1804. Golden Wedding of S. Jongewaard Jnr and M. J. van Campen; — 1806. Memorial medal of Jan Nieuwenhuysen, founder of the Society “Tot Nut van het Algemeen” (by H. Lageman), etc.

**LAGRANGE, JEAN** (*B.D.M.*, Vol. III, p. 271). This Engraver prepared the dies for the Bon etc. 1 Franc, issued in 1906 by the French Republic for the “Ile de la Réunion”.

**LAHITOV, PIERRE** (*French*). Farmed the Mint at Bayonne, for a term of ten years, 1496.

**LA LANDE, CHARLES DE** (*French*). Mint-master at Aix, 1547-57 : a lion.

**LALIQUE, RENÉ** (*B.D.M.*, Vol. III, p. 275). Recent works : Orphelinat des Armées (La Journée du 27 juin 1915); Æ 33 × 30 mill. ; — La Journée du Poilu, 25-26 Décembre 1915; 55 mill.

**LAMASSON, JOSEPH JEAN JULES GERMAIN** (*B.D.M.*, Vol. III,

p. 279). This artist exhibited at the Paris Salon, 1908, five bronze Plaquettes.

**LAMBELET, SAMUEL** (*B.D.M.*, Vol. III, p. 279). Son of a Swiss justiciary; born in 1663, and established at Clausthal and Brunswick as Engraver to the Ducal Mint; died at Brunswick in 1727. Cf. *Schweiz. Kstlr.-Lex., Suppl.*, 272.

Fiala, *Münzen und Medaillen der Welfischen Lande: Das neue Haus Lüneburg zu Hannover*, II, 1914, describes a Pattern coin of Duke Ernest Augustus of Hanover, 1697, by this artist.

**LAMBERT** (*Brit.*). Gem-engraver of the latter end of the eighteenth century; worked for the Tassies.

**LAMBERT, ANTOINE** (*French*). Mint-master at Montélimar, 1528: letter **G**.

**LAMBERT, GUSTAVE ALEXANDRE** (*B.D.M.*, Vol. III, p. 280). Salon of 1906: *Le Pain*, intaglio in sardonyx; — *Un conte intéressant*, intaglio in sardonyx; — *Le Voile*, intaglio in sardonyx; — *Le premier né*; — *Une danseuse*; — *Un portrait*; — 1907. *Tendresse maternelle*, sardonyx intaglio; — Six intaglios in sapphire, amethyst and sardonyx; — Nine metal proofs of intaglios; — 1908. Five intaglios in sardonyx, topaz, amethyst, etc.; — 1909. Two Portrait-medallions of children; — 1910. Two Portrait-medallions.

**LAMER, LEON** (*French*). Contemporary Sculptor and Medallist, residing at Caen (Calvados). He has exhibited at the Salon des Artistes français, 1920: *Medals*, *La Belgique délivrée par les Alliés*; — *Association générale des Hygiénistes et Techniciens municipaux*; — *Ange de l'Annonciation* (Cathédrale de Reims); — *Immaculée-Conception* ( Lourdes); — *La Communion de la Vierge*.

**LAMOURDEDIEU, RAOUL EUGÈNE** (*French*). Contemporary Sculptor and Medallist, born at Fauquierolles (Lot-et-Garonne), who at the Salon of the Société nationale des Beaux-Arts, 1907, exhibited several medals and plaquettes, amongst them a pleasing work "*La joie de vivre*"; — 1912. Portrait-medallion of M. Millès-Lacroix; — 1914-1917. *Le Rhin français*; 50 mill.; — *Aux Éprouvés de la guerre*; plaquette, 69 × 55 mill.

**LAMUNIÈRE, JOHN** (*B.D.M.*, Vol. III, p. 283). Among this Medallist's more recent productions are: Medal of the Masonic Chapter "*La Fraternelle*" of La Chaux-de-Fonds, 1906; — Plaquette for the '*Société de l'Arquebuse et de la Navigation*'; — Plaquette of the Congress of Hotel Proprietors at Geneva, 1904; — A Series of Religious Medals; — Portrait medal of M. G. Favon,



conseiller d'État; — M. Nydeck; — Marc Lamunière; — Souvenir of Heidelberg University, plaque, 1906.

This artist was born at Geneva on 21. March 1874, studied at the Ecole des Arts Industriels of his native town from 1888 to 1894; worked in Paris, and later, as Engraver, at the works of Huguenin frères, at Le Locle.

**LAMY, GUILLAUME** (*French*). Mint-master at Bayonne, 1599-1604.

**LAMYER, HUGUES** (*French*). Mint-master at Toulouse, 1538: trefoil.

**LANCELOT, EUGÈNE GABRIEL** (*B.D.M.*, Vol. III, p. 284). Dr F. Parkes Weber possesses Medallions by this artist: Leon Gambetta; — Head of the French Republic.

**LANCELOT-CROCE, M<sup>me</sup> MARCELLE RENÉE** (*B.D.M.*, Vol. III, p. 284). At the Paris Salon of 1907 this artist exhibited five Plaquettes in bronze and silver: M<sup>lle</sup> Lina Cavalieri; — Jacopo Caponi; — Léon Bouët; — Alfredo Baccelli; — M. Mayer; — H. M. Victor Emmanuel III and Queen; — Crispi; — The Carnegie Medal for Italy, with bust on obv. of Mr. Andrew Carnegie.

At the Roger Marx Sale (Paris, June 1914), the following medallic productions by the artist realized high prices: Diane; casting, 80 mill.; — The King and Queen of Italy; 77 mill.; — Concours de Tir; 60 mill.; — Emanuele & Umberto of Italy; 60 mill.; — Prix du Ministère de la Marine; 60 mill.; — Leo XIII.; 43 mill.; — Premier Centenaire de la découverte de la Pile de Volta; 45 mill.

**LANDE, BERTRAND DE LA** (*French*). Mint-master at Bayonne, 1573-80.

**LANDEN, JOHN BAPTIST VAN** (*Brit.*). Assistant-engraver at the Royal Mint, London, under Charles Anthony, end of Elizabeth's reign and early part of James I. He retired or died in 1606.

**LANDEVY, JEHAN DE** (*French*). Mint-master at Angers, from 1486 or 91: letter A.

**LANDRY, FRITZ ULYSSE** (*B.D.M.*, Vol. III, p. 289). Born at Le Locle, 26. September 1842; was educated at Neuchâtel, Geneva and Paris, and studied under Barthélemy Menn and Antoine Bovy.

Among his Portrait-medallions are further: Paul de Meuron; — M<sup>me</sup> Albert de Meuron; — Dr F. de Pury; — Leo Châtelain; — Frédéric Godet; — Philippe Godet; — Paul Bouvier; — Auto-Portrait; — M<sup>me</sup> Landry, the artist's mother; — Mathilde; —

In 1910 the artist engraved the dies for the Swiss 10 Franc piece, of which there are some Patterns.

In 1869 he founded the Neuchâtel Free Classes of professional Drawing and Modelling, which have rendered eminent services. His distinguished pupils include the painters Paul Bouvier, Louis de Meuron, M<sup>lle</sup> Jeanne Lombard, and others.

**LANE, WILLIAM** (*B.D.M.*, Vol. III, p. 293). Worked for the Tassies. Exhibited at the Royal Academy. 1778. An impression from a gem ; — 1779. A frame with two impressions from engravings in stone, viz., a Muse ; an Angel strewing flowers over an urn ; — 1780. A frame with impressions and a seal ; — 1781. Head of a Muse engraved on cornelian, and two animal subjects ; — 1782. A head of Minerva ; engraved on cornelian ; — 1783. Head of Sappho ; a gem, from the antique bust ; — 1784. Heads of Sappho and Zingra, from the antique busts ; — Model of Bacchus ; — 1785. Mrs. Siddons ; a model in enamel for a gem ; — 1789. Achilles ; a gem.

**LANFRANCO, MARIO** (*Ital.*). Director of the Royal Italian Mint, at Rome, 1910.

**LANG, FRANZ DE PAULA** (*Austr.*). Born 1798, died 26. March 1842 ; Mint-engraver at Vienna, *circ.* 1832-1842.

**LANG, FRANZ XAVER** (*B.D.M.*, Vol. III, p. 294). Son of Joseph Nicolaus Lang, born in 1771, died on 20. December 1847 ; Engraver at the Vienna Mint, *circ.* 1816-1844.

**LANG, HERMANN** (*Germ.*). Contemporary Sculptor and Medallist. Exhibited a Portrait-plaquette of Martin Greif, at the Munich International Art Exhibition, 1909.

**LANG, JOSEPH NIKOLAUS** (*B.D.M.*, Vol. III, p. 295). A medal of the Institute for the Blind, 1808, is described as by this Engraver.

**LANG, KARL** (*Austr.*). Contemporary Sculptor and Medallist of Vienna ; studied under Prof. Strasser. By him is a Portrait-plaquette of Dr Josef Neumayer, reproduced in *Mitth. der Oest. Gesellschaft für Münz- und Medaillenkunde*, April 1907, and another of Alois Prince von and zu Liechtenstein, 1908.

**LANG, W. CO.** (*Amer.*). 1891. Polish Centenary in New York, Æ 35.

**LANGA, JOHANN VON** (*B.D.M.*, Vol. III, p. 296). By him are also : Destruction by fire of the St Michael's Church at Hamburg, 1906 ; — Friedrich Johann Glitza of Hamburg, teacher of deaf-mutes, and Grand Master of Grand Lodge, 1898 ; — Commemorative medal of the Silver Wedding of members of the Mennonite Community of Hamburg-Altona (1895) ; — Inauguration of the

Bismarck Tower at Friedrichsruh in Lauenburg, 1903 ; — Medal of the Kiel Exhibition of the Province of Schleswig-Holstein, 1896 ; — F. J. H. Glitza, of Hamburg, Teacher in Deaf and Mute Institute and Grand Master of Grand Lodge (in Boston Collection) ; — 6<sup>th</sup> Congress of Sanitarians and Physicians at Hamburg, 1902.

J. von Langa was Medallist to the Hamburg Mint.

**LANGE, CONRAD** (*B.D.M.*, Vol. III, p. 297). Born at Ulm, 13. September 1806, died at Perchtoldsdorf on 24. June 1856. He was Engraver to the Mint at Athens from 1834 to 1840, and later worked at the Vienna Mint. He was a pupil of the medallist C. Voigt at Munich.

**LANGE, MAX** (*Germ.*). Contemporary Sculptor and Medallist, whose signature occurs on a Portrait-medal of Field Marshal Baron von der Goltz, 1916 ; iron, 98 mill.

**LANGTON, FRANCES BERENICE** (*Amer.*). Contemporary Sculptor and Medallist, born in Erie County, Pennsylvania. First regular study began under Augustus Saint-Gaudens some sixteen years ago. Later, 1902-04, spent two years in Paris working under the criticism of M. Rodin.

Principal work has been portraits in relief and round, but has also executed several fountains. Exhibited in the St. Louis Exposition and also in the Baltimore Exposition.

She exhibited the following works at the New York International Medallic Exhibition, held in March, 1910 : — Little Miss Langton in her tenth year, and Polly Smith ; — Portrait of Charles B. Bradley.

(*Cat. of the N. Y. Int. Med. Exhibition, 1910.*)

**LANTÉRI, ÉDOUARD** (*B.D.M.*, Vol. III, p. 302). At the Royal Academy Exhibition of 1906 I noticed a Portrait-medallion in bronze of Sir Oliver Lodge, F.R.S., by this artist. Dr F.P. Weber possesses a Portrait-medallion of Sir Joachim Edgar Boehm, by him (*illustrated*) ; — 1911. Dr., Mrs., and Master R. Vintras, plaques in bronze.

At the Royal Academy, Lantéri has been an exhibitor since 1885.

Among his Portrait medallions of earlier years described in the R.A. Catalogue we find : 1890. S.B. Bancroft ; — Julio Monticelli ; — William Glassby ; — Robert Glassby ; — B. Bertrand ; — George Maton ; — 1890. Andreas Grass.

**LANZI, ANTONIO** and **VIRGINIO** (*Ital.*). Contemporary Gem-engravers at Rome “ work at intaglios from ancient designs and in quite similar styles, copying, for the most part, the *pretty* subjects among the Cades series of casts. The first named, now an old man,

has done some fairly good work in his day, at least in the matter of details". (Duffield Osborne, *Engraved Gems*, p. 195.)

**LAOUST, ANDRÉ LOUIS ADOLPHE** (*B. D. M.*, Vol. III, p. 303). Contemporary Sculptor, born at Douai (Nord); pupil of Jouffroy. At the Paris Salon 1909 he exhibited a Portrait-medallion of M<sup>me</sup> B. C\*\*\*.



Sir Joachim Edgar Boehm, by Prof. Lantéri.

**LAPP, HANS** (*Germ.*). Die-cutter at the Mint of Stolberg, 1621.

**LA ROCHE, HONORAT DE** (*French*). Mint-master at Aix, 1544-47 : letter R.

**LA ROCHE, JEHAN DE** (*French*). Mint-master at Poitiers, 1533-40 : letter R.

**LAROQUE, ANATOLE** (*B. D. M.*, Vol. III, p. 305). By this Engraver is a Portrait-jeton of Anna Dorothea, Duchess of Courland, 1812.

**LA ROQUE, FAURE DE** (*French*). Mint-master at Toulouse, 1591-92 : letter R.

**LA ROZE, ANDRÉ DE** (*French*). Mint-master at Lyons, 1520, 1530 and 1544, and at Chambéry, 1542-49 : a rose.

**LA ROZE, GÉROME DE** (*French*). Mint-master at Romans, 1549 : a rose.

**LARROSA SORLI, FACUNDO** (*Span.*). This Engraver's signature occurs on a Prize Medal of the Exhibition at Valencia, 1867; also : Centenary of the Virgin de los Desamparados; — Junta of the Society of Friends of the Country; — Council of the Corporations of Valencia, etc.

The artist was born in 1819 and died in 1888. He was a clever Die-sinker in steel.

**LARROY, BERTRAND DE** (*French*). Mint-master at Bayonne, from 1490 : two dots between the anchor and fleur-de-lys (1498).

**LARROY, PIERRE DE** (*French*). Mint-master at Bayonne, 1494.

**LARSEN, JENS** (*B.D.M.*, Vol. III, p. 306). Danish Engraver, 1646-1660; his initials occur on a Glückstadt Thaler of 1646.

**LA RUE, PIERRE DE** (*French*). Mint-master at Bayonne, 1542 : letter P.

**LASSERRE, FIRMIN PIERRE** (*B.D.M.*, Vol. III, p. 307). This Sculptor, who was born at Barante (Hautes-Pyrénées), and is a pupil of Aimé Millet, and Albert Brianté, exhibited at the Paris Salon 1909 a frame containing eleven Medals and Plaquettes, and the same number again in 1910 and 1912.

Later works : The 75 gun and the "Marseillaise", 1792-1914; 50 mill. and 26 mill.

**LASZCZKA, Prof. KONSTANTIN** (*Pol.*). Contemporary Sculptor and Medallist, Professor at the Academy of Cracow, by whom I have seen the following medals : Tarnowski medal; — Centenary of Julius Slowacki; — 25<sup>th</sup> Anniversary of the Polish National Museum at Cracow, 1908; — Andreas Count Potocki, 1908; — Portrait-medal of Julian Falat, Director of the Cracow Academy of Fine Arts.

**LATRILHE, PIERRE** (*French*). Director of the Mint at Bayonne, 1829-35.

**LAUBENHEIMER, R.** (*B.D.M.*, Vol. III, p. 311). Additional medals by this Engraver : — Queen Victoria; — Marshal Mac Mahon; — Pius IX.; — William I. of Germany; — 1903. New York Stock Exchange.

**LAUBE, ANTON** (*Swiss*). Die-cutter at the Mint of Mühlau, near Hall in Tyrol, *circ.* 1566.

**LAUCH, BALTHASAR** (*B.D.M.*, Vol. III, p. 312). Prof. Dr. Pick ascribes to this artist the following medals : John George II., Prince-elect of Saxony, 1669 ; — John George III., 1669 ; — Johann Adam Scherzer, theologian of Leipzig, 1669 ; — Martin Geier, theologian of Dresden, undated ; — Johann Olearius, Court chaplain at Weissenfels, 1682, and possibly also the similar work : Frederick William II., Duke of Saxe-Altenburg, 1607. Most of these medals are in the Gotha, and Weimar museums.

BIBLIOGRAPHY. — Prof. Dr. B. Pick, *Medal Catalogue of the Dresden Kunstgewerbe-Ausstellung*, 1904.

**LAUDICINA, M.** (*Ital.*). A Neapolitan Medallist of the third decade of the nineteenth century. His signature occurs on a medal commemorating the Accession of King Ferdinand II., 1830, and on another on the Birth of Francis, Duke of Calabria, 1836.

**LAUER, HANS DAVID** (*B.D.M.*, Vol. III, p. 313). Mint-master at Thorn, 1649-1668.

**LAUER, L. CHR.** (*B.D.M.*, Vol. III, p. 313). Additional productions : 1900. Silver Wedding of Richard and Marie Pintsch, *Æ* 60 (R. Eidlitz) ; — 1908. Count Zeppelin medals (sev. var.) ; — Jubilee of Marienbad ; — Floods at Nuremberg, 1909 ; — Dr. Theobald von Bethmann-Holweg, German chancellor, 1909 ; — The Agadir Thaler, 1911 ; — Portrait-medallion of the German Empress, Augusta Victoria ; engraved by Schwabe ; — Seventh Birthday of the Crown Prince of Germany (1889) ; — Portrait-medal and Plaque of Empress Augusta Victoria, 1891 (enr. by F. König) ; — Prize medals with busts of the German Emperor and Empress, undated (varied) ; — Visit of the German Emperor and Empress to the Bayreuth Wagner Festival, 1889 (2 var.) ; — The Imperial family (1891) ; — Kaiser-Parade in Nuremberg, 1897 ; — Medal of the Numismatic Society of Posen, 1902 ; — Badges with conjoined busts of the Emperor and Empress, undated (sev. var.) ; — Inauguration of the Cathedral, Berlin, 1905 ; — Medal of the Rifle Club at Eisenach, 1906 ; — Visit of the German Emperor and Empress to the Berlin Historical Society, 1908 ; — Silver Wedding of the German Emperor and Empress, 1906 (sev. var.) ; — Prize Medal of the Berlin Exhibition of Food Stuffs, 1907 ; — Marriage medal of Duke Charles Edward of Saxe-Coburg-Gotha, 1905 ; — Portrait-plaquette of Alexandra, Princess of Wales ; — Portrait-medals and Plaquettes of Prince Bülow, 1900 ; — Andreas Martin Engel (1903) ; — Portrait-medals and Plaquettes of Field Marshal

Count von Moltke, various dates; — Portrait-medals and Plaquettes of Prince Bismarck, various dates; — Portrait-medals and Plaquettes of Theodor Mommsen, 1903; — Field Marshal Count Waldersee, on his return from China, 1901; — Karl Maria Friedrich von Weber; — Inauguration of the Bismarck Mausoleum at Friedrichsruh, 1899; — Inauguration of the Kiel Canal, 1895 (sev. types); — Commemorative Thaler of the second Centenary of Frederick the Great's birth, 1912; — Centenary of 1813; — 25<sup>th</sup> Anniversary of Reign of William II., 1888-1913 (Thalers and Medals); — J. H. Dunant, promoter of the Red Cross Convention, 1910; — Roald Amundsen, 1911; — Battle of the Nations Centenary, 1913; — Accession of King Louis III. of Bavaria, 1913; — Marienbad Centennial, 1908; — Virchow; 50 mill.; — 50<sup>th</sup> Anniversary of the Frankfurt a. M. Kaufmännischer-Verein, 1914; — Lord Russell Amptill, on his Visit to the Grand Lodges of Hamburg and Berlin, 1913; — Inauguration of the six statues of Dukes in the Memorial church at Speyer, 1914; — Series of Medals commemorating German successes in the European War, 1914-1915, comprising : William II.'s Speech in the Reichstag, 4. August 1914; — Rupprecht, Crown Prince of Bavaria, 1914; — General von Beseler, 10. October 1914; — General von Emmich, 1914; — Field Marshal von Hindenburg, 1914; — General von Kluck, 1914; — General von Linsingen;  $\mathcal{R}$  34 mill.; — General von Litzmann, 18. August 1915;  $\mathcal{R}$  33 mill.; — Lieut. General Ludendorff, 1914;  $\mathcal{R}$  33 mill.; — Capt. von Mücke (Keeling Islands-Hodeida);  $\mathcal{R}$  33 mill.; — Capt. von Müller, Commander of the Emden;  $\mathcal{R}$  33 mill.; — Vice Admiral Count von Spee, Naval engagement near the Falkland Islands, 8. December 1914;  $\mathcal{R}$  33 mill.; — Commemorative Thaler with bust of Grand Admiral von Tirpitz;  $\mathcal{R}$  33 mill.; — Capt. Otto Weddingen;  $\mathcal{R}$ ; — General von Woyrsch;  $\mathcal{R}$  33 mill.; — Count Zeppelin, 1914-15;  $\mathcal{R}$  33 mill.; — Bread Distribution in Germany during the War 1914-15;  $\mathcal{R}$  33 mill.; — The Russian army repulsed beyond the Strypa;  $\mathcal{R}$  33 mill.; — To the Defenders of Tsingtau, 1914;  $\mathcal{R}$  33 mill.; — Field Marshal Archduke Frederick, 1914-1916;  $\mathcal{R}$  33 mill.; — Baron Conrad von Hötzendorf, chief of the Austrian Headquarters Staff, 1914-1915;  $\mathcal{R}$  33 mill.; — Commemorative Thaler of the Reichstag Speech of 4. August 1914; — Alliance of Austria and Germany, 1914 (several varieties); — Alliance of Germany, Austria-Hungary and Turkey,  $\mathcal{R}$  33 mill.; — The Quadruple Alliance; World War, 1914-1916; — Ludwig III., King of Bavaria, 1914; 33 mill.; — Frederick Augustus III., King of Saxony;  $\mathcal{R}$  33 mill.; — Grand Duke Frederick II. of Baden, 1914-15;  $\mathcal{R}$  33 mill.; — The Crown Prince, Victor of Longwy, 22. August 1914; — Victory Thaler, Crown Prince Rupprecht of Bavaria, Victor at Metz, 18-21. August

1914; — Commemorative Thaler, General Field Marshal Prince Leopold of Bavaria, conqueror of Warsaw; *℞* 33 mill.; — General von Beseler, conqueror of Antwerp, 1914; *℞* 33 mill.; — Bismarck, 100<sup>th</sup> Anniversary of his birth coinciding with the European War, 1915; — General Field Marshal v. Bülow, 1914; *℞* 33 mill.; — General von Eichhorn; 33 mill.; — General von Einem, 1914; *℞* 33 mill.; — General von Emmich; 33 mill.; — Von Falkenhayn, chief of the General Staff, 1915; — General von Gallwitz, Entry of the German army into Serbia; *℞* 33 mill.; — Field Marshal von Hindenburg; Relief of East Prussia; *℞* 33 mill. (several types); — Leopold IV, Prince of Lippe, 1914-16; — general von Below; *℞* 33 mill.; — The World War; 36 mill.; — The Russian army beyond the Strypa; 33 mill., etc.

**LAUER, WOLFGANG** (*B.D.M.*, Vol. III, p. 325). Among the medals signed by W. Lauer are: Visit of William II and the German Empress to London, 1891 (2 var.); — Kaiser Parade at Nuremberg, 1897; — Medal of the Eisenach "Schützengilde", 1906; — Silver Wedding of the German Emperor and Empress, 1906, etc.

**LAUFFENBOECK, JOSEF WENTZEL** (*B.D.M.*, Vol. III, p. 325). Born in 1755, pensioned off in 1829, was Chief-engraver at the Mint of Prague. He was the son of a Court goldsmith. Besides coins he also executed a number of medals among which I may mention: Visit of the Emperor and Empress at Prague, 1820; — Töplitz in Hungary; — Princes Schwarzenberg and Metternich; — Christening Badge and Medal; — Faithfulness; — St. Anne; — Confirmation Medal; — Johann von Nepomuk; — Shooting Medals; — School Prize medals; — Birthday medals, etc.

**LAULNE, CHRISTOPHE DE** (*French*). Mint-master at Tours, 1539: mark ✕, 1542-45: hatchet; 1545-50: bellows; 1550-52: a cup before *Imperat*; also at Paris, 1540-41: ermine.

**LAULNE, PIERRE DE** (*French*). Mint-master at Paris, August to October 1541: two dots under ermine.

**LAUNE, ÉTIENNE DE** (*B.D.M.*, Vol. III, p. 335). G. Habich, *Die deutschen Medailleure des XVI. Jahrhunderts*, 1916, gives the following German medals to this Medallist: 1574. Gabriel Schlüsselberger; facing bust; signed: **STEPHANUS. F.**; — The same; bust to r.; — (1574). Barbara G. Schlüsselberger; bust to l.; — 1574. Hans Hueter; — Ursula Hueter, *née* Stromer. The two last however may only be a trial of Maler to imitate the Frenchman's high relief.



Etienne de Laune may possibly be the author of the medals made in 1563 in Augsburg by a French artist, of Duke Albrecht r. of Bavaria (Mitt. d. Bayer. Num. Ges. 1913; XXXI, Pl. ix, 2) and Samuel Quichelberg, counsellor to the Duke (*op. cit.*, Pl. ix, 3). They bear much resemblance to De Laune's struck medals of Henry II of France. Cf. G. Habich, p. 210 sq.

**LAURENS** (*Ital.*). Engraver in Rome. Died 1585.

**LAURENT, CHARLES** (*French*). Mint-master at Montélimar, 1506 : letter **K**.

**LAUREYS, BALTHAZAR** (*Flem.*). Mint-engraver at Brussels, *circ.* 1630-1638.

**LAUTH-BOSSERT, M<sup>me</sup> ALINE** (*French*). Contemporary Sculptor and Medallist, born at Barr (Alsace); pupil of Icard and Damp. At the Paris Salon (Soc. des Art. français) 1914, she exhibited a Plaquette of Sainte Odile, patroness of Alsace.

**LAVATER, HANS FRIEDRICH** (*B.D.M.*, Vol. III, p. 345). Draughtsman, of Zurich, domiciled at Samaden; was born in 1873. Cf. *Schweiz. Kstlr-Lex. Suppl.*, p. 277.

**LAVRILLIER, ANDRÉ** (*French*). Contemporary Sculptor, born at Paris; pupil of his father, Charles Lavrillier, and J. C. Chaplain. At the Paris Salon, 1908, he exhibited two Portrait-medallions; in 1912. Orpheus, medal; — Paris; plaquette; — Study; — Portrait-plaquette of M. Gensbaitel; — M<sup>me</sup> M. C\*\*\*, and others.

**LAVRILLIER, GASTON** (*French*). Contemporary Sculptor, born in Paris; pupil of Vernon and Patey. At the Paris Salon 1913 he exhibited a Portrait-medal of M<sup>lle</sup> Renée Dutétel, pianist, and a Plaquette, Le Repos. By him is also a Badge commemorating the Journée de Paris, 14 July 1917, Washington-Lafayette.

**LAVYS, THE** (*Ital.*). A distinguished family of Artists, some members of which were connected for a long period of time with the Royal Mint at Turin in the capacity of Die-engravers.

Consult G. Assandria, *Una Famiglia torinese d'Artisti. I Lavy* (Società Piemontese di Archeologia e Belle Arti), Torino, 1916; 8v°; pp. 68 + XII Plates and a genealogical Table. In this exhaustive monograph a complete list of the medallic works of the Lavys will be found.

For the sake of brevity I shall content myself with giving only the names of the most prominent members of the family, which by

the death in 1913 of Corinna, last surviving daughter of Amedeo by Domenico Sotero, is now extinct.

CARLO DOMENICO (1684-1761)  
Progenitor of nineteen children, including

CARLO DOMENICO	GIUSEPPE BRUNONE	GIACOMO FRANCESCO	GIOVANNI ANTONIO ANACLETO
LORENZO b. 11. August 1720 ; d. 29. January 1789; Medallist and Engraver to the R. Mint at Turin. Had six children.	b. 6. October 1723 ; d. 9. November 1803. Miniature painter.	b. 24. July 1728; d. 14. January 1799. Nominated in 1755 Moneyer of the R. Zecca; later, created Provost of the Moneyers, which office he still held in 1794.	b. 13. July 1729; d. 10. July 1806; Modeller in wax, Chaser, etc.
CARLO MICHELE	FILIPPO DELFINO	IGINO	AMEDEO DOMENICO SOTERO
b. April 1765; assisted worthily his father as Engraver at the R. Mint; d. 6. December 1813.	b. 11. January 1776; an official, and later, Director of the R. Mint, Turin. A distinguished numismatist, and the author of <i>Museo numismatico Lavy</i> ; d. 28. August 1851.	b. 22. April 1777; began as Assistant-engraver at the R. Mint Turin under his father; later, Chief-engraver. Honorary Professor at the Academy of Fine Arts; a sculptor of genius; d. 10. October 1864.	

**LAW, ANDREW BONAR** (*Brit.*). Chancellor of the Exchequer and ex officio Master of the Royal Mint, London, 1916. Born in New Brunswick, September 16th., 1858.

**LAWRENCE, JOHN** (*Brit.*). Assistant-engraver at the Royal Mint, London, temp. Henry VIII. — Elizabeth. He worked under Henry Bayse, Robert Pitt, and Derick Anthony.

**LAWRENCE, SIR THOMAS** (*Brit.*). The obverse of the medal struck to commemorate the Jubilee in honour of the peace, 1st August, 1814, was engraved from Sir T. Lawrence's bust of the Prince Regent afterwards King George the Fourth. The head of the Prince Regent on the obverse of the Waterloo Medal was engraved from a drawing by this artist who was a Royal Academician. He was born in Bristol May 4th. 1769 and died in London, January 7th., 1830.

**LEADER, G.** (*Brit.*). Wax-modeller; exhibited at the Royal Academy : 1792. Portrait of an artist; in wax; — 1797. A portrait in

wax; — 1799. The great Seal of George the Third; — 1801. Portrait of Admiral Bligh; in wax; — 1802. Portrait of Mr. Stevens; — Portrait of J. K. Powell Esq., M. P.; — Portrait of Mr. Ascoug; — 1804. Portrait of a lady on ivory.

**LEADER, P. H.** (*Brit.*). Wax-modeller; exhibited at the Royal Academy in 1797.

**LEBARQUE, ALBERT LÉON** (*French*). Contemporary Sculptor and Medallist; exhibited at the Paris Salon, 1920. Plaquettes and Medals.

**LEBARQUE, GEORGES EUGÈNE** (*French*). Contemporary Sculptor and Medallist, born in Paris; pupil of his father and Edouard Housin. At the Paris Salon 1913 he exhibited three Plaquettes in plaster: Portrait of M. G. Serré; — Femme et jeune faune; — Portrait de mon père; — 1914. Five Plaquettes.

**LEBERECHT, F.** (*B.D.M.*, Vol. III, p. 353). This Medallist engraved also: Russian Medal for the Territorial Army, 1812; — First Centenary of the Incorporation of Riga in the Russian Empire 1810.

There is also a Pattern Two kopeck piece of 1810, with bust of Czar Alexander I, by this Engraver (illustrated in Neumann, *Kupfermünzen* I, pl. III, n° 2197).

**LE BOUCHERAT, EDMOND** (*French*). Mint-master at Châlons, under Charles VIII and Louis XII: annulet under crosslet or initial fleur-de-lys.

**LEBRAY, CHARLES ANDRÉ** (*French*). Contemporary Sculptor and Medallist, born in Paris; pupil of M. Strenz. At the Paris Salon he exhibited two Portrait-plaquettes.

**L'EBREO**, surname of **AARON WOOLF** (*B.D.M.*, Vol. VI, p. 552). Giulianelli speaks of a Leda on a carnelian and the Coat of arms of the King of the Two-Sicilies on a white sapphire as important among his productions.

**LE CALLAIS, J.** (*French*). This signature occurs on a Medal commemorating the visit of Queen Victoria and Prince Albert to Jersey in 1846. There was a specimen in the late King Edward's private collection.

**LECHEVREL, ALPHONSE EUGÈNE** (*B.D.M.*, Vol. III, p. 357). This artist exhibited at the Paris Salon, 1907: Hebe; — Musique sylvestre; — Jeune femme à la grenouille; — Bacchante, glass cameo; — Paul Doumer; — Patterns for the French nickel coinage; — Humanity, Fraternity, and Effigy of the French Republic, for a

medal of the Société de Mutualité; — Portrait of an English Lady; — Various heads of the Republic; — Portrait-plaquette of M. Paul Doumer; 1908. Plaquettes and Medallions. — 1909. A series of models for Portrait-medals and Plaquettes, and again in 1910; — 1912. Aviation; — Lucien Klotz, Portrait-plaquette; — La lecture; — Jeune femme au miroir; — Surprise, etc.; — 1913. A frame containing patterns for medals and gems: Study; — Danseuse; — Ingres, etc.; — 1914. Portrait of a young Girl; — Compagnie française des Chemins de fer de la province de Santa-Fé, plaquettes in bronze; — Various Models; — 1920. Models in plaster of Medals.

At the New-York International Medallion Exhibition, March 1910, M. Lechevrel had an interesting selection of some of his best works; amongst these: Edward VII.; — Britannia; — Felix Faure; — Maud Mary Taylor; — Sadi Carnot; — Athena; — Baron de Errazu; — Adolphe Planche; — J. A. D. Ingres, etc.

At the Roger Marx sale (Paris, June 1914), the following works by Lechevrel realized good prices: Jeune fille dansant; 100 mill.; — Portrait of Roger Marx;  $80 \times 57$  mill.; — République Française; 50 mill.; — Charles Otten;  $50 \times 32$  mill.; — Oriens occidentis renovat Artem;  $60 \times 43$  mill.; — Study for a Seal;  $32 \times 17$  mill.

**LE CLERC, GABRIEL** (*B. D. M.*, Vol. III, p. 363). Additional medals: Duke George William of Brunswick, 1698; — Another, of 1700; *rev.* META. QUIES. MERCESQUE. LABORUM. MDCC. Hanoverian horse (signed: **C. LE CLERC.**); — Memorial medal, of the same, *rev.* NATUS <sup>26</sup>/<sub>16</sub> IAN: MDCXXIV, etc.

Leclerc worked as Assistant Engraver at the Royal Mint, London, from 1705 to 1709.

**LECLERCQ, JULIEN GABRIEL** (*B. D. M.*, Vol. III, p. 365). Read: He settled at Brussels in 1835.

Mr. R. Eidlitz owns two medals of B. G. Dumortier, by him; the one of 1809, already mentioned, is 50 mill. in diam.; the second is dated 1859, and measures 56 mill.

**LECOINTE, NICOLAS** (*French*). Mint-master at Paris, 1512: dot in the c and pellets.

**LE COUCY, JACQUES** (*French*). Mint-master at Saint-Lô, 1550-57: bumble-bee and shell.

**LECROART, JEAN** (*Belg.*). Contemporary Sculptor and Medallist, born at Laeken, near Brussels, in 1883. He was apprenticed at a very early age to the trade of ornamental sculpture in Brussels, but had to abandon this to follow his parents to the country, and entered a factory at Ghent. Going to Paris, he took part in seve-

ral medallistic contests and at last drew attention to his work. Pupil of the Académie des Beaux-Arts of Ghent, and of H. Le Roy, medallist at Ghent. First exhibited in 1906 in Brussels, then in Antwerp, Ghent, Bonn, Düsseldorf, Berlin.

Prizes : — Société Hollandaise-Belge des Amis de la Médaille, first and second prizes; first prize in the class of Fine arts of the Royal Academy of Belgium.

He exhibited the following works at the New York International Medallistic Exhibition, held in March, 1910 :

Bruxelles, port de mer, 1909 (Æ. 65 mill.); — La Pensée; — Jubilé administratif de St-Josse; — Insigne des facteurs de Bruxelles; — Insigne des élèves des écoles communales; — Insigne du Foot-ball Club.

(*Cat. of N. Y. Med. Exhibition, 1910.*)

By him is the  $\mathcal{R}$  of a medal issued by the Société hollandaise-belge de la médaille; obv. Le Vin (by F. J. Werner); Rev. La Bière. By him are further: Badge of the Société d'Emulation of Schaerbeek; — Badge for the Donateurs de l'Œuvre du bon lait pour les petits, at Schaerbeek; Badge of the École de Tir of the Infantry Regiment of Saint-Josse-ten-Noode; — Badge of the Harmonie postale of Brussels; — Plaquette of the Concours d'Étalages of Saint-Josse-ten-Noode; — Asclepios; plaquette in bronze (Société hollandaise-belge des Amis de la médaille d'Art); — Plaquette on the 50<sup>th</sup> Anniversary of the 'Société archéologique et paléontologique' of Charleroy; 90 × 48 mill. (reduced and struck by Paul Fisch).

**LEDERER, HUGO** (*Germ.*). Contemporary Sculptor and Medallist, who at the Berlin Kunst-Ausstellung, 1790, exhibited some medallistic productions : Jubilee Plaquette of Dr Gauss; — Medal of the City Elders; — Privy councillor Jordan.

**LE DOUBLE, CLAUDE** (*French*). Mint-master at Bayonne, 1562-7.

**LE DOUBLE, FRÉDÉRIC AUGUSTE MARIE AIMÉ** (*B. D. M.*, Vol. III, p. 367). At the Paris Salon, 1907, this artist exhibited the following Plaquettes : Au clair de lune; — Nympe à la grenouille; — Le Fruit défendu; — Taquinerie; — Partie de Pêche : quatre portraits; — Amalgame d'un nom; all of which are engraved direct on the metal; — 1908. Au clair de lune; — Appliques, metal, etc.; — 1909. Au Quartier latin; — Tête de Mascaron; — Offrande à la femme; — Enfant au masque; — Portrait engraved direct on metal; oval Plaquette : Christ on the Cross; — 1910. Plaquette, engraved direct on the metal; — 1912. Fleurs printanières, plaquette in steel; — La visite du médecin, plaquette in silver; — 1913. Baigneuse; plaquette in steel; — Fleurs printanières; plaquette in steel; — Portrait of Japanese comedian; box wood; —

1914. Près des Saules, plaquettes; — Le Joueur de Biniou; — L'Enfant au dauphin, etc.

**LE DUC, ARTHUR JACQUES** (*French*). Contemporary Sculptor and Medallist, born at Torigni-sur-Vire (Calvados); pupil of Barye, Dumont, and Carolus Durand. At the Paris Salon 1912, he exhibited several medallic productions: Fleur de Cidre; — Commemorative Plaque of the Fête de gymnastique at Caen; — Portrait of M. Labbey; — L'Amour photographe; — Commemorative Plaque of the Erection of the Formigny Monument; — Commemorative Plaque of the Erection of a statue of the Connétable de Richemont at Vannes.

**LEE, AMBROSE** (*Brit.*). Bluemantle Pursuivant. Prepared the design for the counter seal of the Chancellor of the Exchequer.

**LEE, SIDNEY** (*Brit.*). Styled as Medallist in the Catalogue of the Royal Academy Exhibition for 1888, where he showed a Design for a medallion to be given for preservation of life. He was then residing at Prestwich, near Manchester.

**LEECH, EDWARD O.** (*Amer.*). Appointed Director of the Mint, United States of North America, October, 1889.

**LEEMPUT, CORNELIS VAN** (*Flem.*). Mint-master at Bois-le-Duc, 1606-1607.

**LEEUW, JEAN DE** (*Flem.*). Mint-master at Bois-le-Duc, 1578-1591.

**LEFEBVRE, HIPPOLYTE** (*B.D.M.*, Vol. III, p. 369). At the New-York International Medallic Exhibition, March 1910, he exhibited the following works: D. Bloche; — M<sup>me</sup> Ayache; — Sainte Famille; — Hôpital de Roubaix; — Fraternité; — République française; — Supérieur de Marcy; — Lille Société de science; — Prix Wicar; — Patrie; — Marseille; — Hygiène et Architecture; Havre; — Agriculture; — Architecture; — Souvenir; — Retour au foyer; — Marie; — Perdrizet et Jouguet; — Exposition du Nord; — Mutualité; — L'exil; — Repos du moissonneur; — Republica Argentina; — Havre plaque; — Exposition de Tourcoing; — Jeune aveugle; — Mutualité des Peigneurs; — Ville de Rouen; — Dessin; — Foire de Tourcoing; — Souvenir; — Patria; Industrie. Agriculture; — Pierre de Roubaix; — Deman; — Le Creusot; — Eloi; — Peignage; — Industrie, R. Lille; — Chambre de commerce de Roubaix; — F. Kulman; — Souvenir; — Julia.

By this artist are further: Historical and Archaeological Congress at Ghent, 1906; — The Hague Peace conference, 1907; medal

issued by the Dutch-Belgian Medallists' Society ; — Agricultural show at Ghent, 1908 ; — Members' Badge of the Jury of the Ghent Agricultural show, 1908 ; — Medal of the Fifth International Sanitary Congress at Santiago de Chili, 1911 (signed : **HIPPOLYTE LEFEBVRE**).

In the Roger Marx sale Catalogue (June 1914) the following medallic productions are described : Chambre de commerce de Lille ; 45 mill. ; — Une fillette ; 45  $\times$  33 mill. ; — Pierre Crève-cœur et Henri Hollebecque ; 63  $\times$  50 mill. ; — Mutualité des Peigneurs ; 45 mill. ; — Notre-Dame des Flots ; 35 mill. ; — Chambre de Commerce de Tourcoing ; 50  $\times$  45 mill. ; — Hygiène et Architecture ;  $\text{Æ}$  45  $\times$  56 mill.

Later works : La Journée française — Secours national, 1915 ; 50 mill. ; — La « Journée du Poilu », 25/26 December 1915 ;  $\text{Æ}$  55 mill. ; — La France à ses Défenseurs ; 38 mill. ; — Médaille de la Croix-Rouge, 1914 ; — La France au Dévouement, 1914 ; 58 mill.

(Cf. *Revue belge de numismatique*.)

**LEGASTELOIS, JULES PROSPER JOSEPH MARIE EDMOND** (*B. D. M.*, Vol. III, p. 371). This artist exhibited four Portrait-plaquettes at the Paris Salon, 1907, and in 1908 : Seven Portrait-plaquettes ; — Portrait-medallion of M. F\*\*\* ; — 1909. A series of models for Portrait-medals and Plaquettes ; — 1910. Ten Plaquettes in bronze and plaster ; — 1913, Six medals and plaquettes in bronze ; — 1914. Portrait of M<sup>me</sup> C\*\*\* ; — Portrait of M. G\*\*\* ; — Portrait of M<sup>lle</sup> L\*\*\* ; — Portrait of A. Carnot ; — Ville de Paris : Edilité ; — La République inséparable de la Patrie ; — Portrait of M<sup>me</sup> V. G\*\*\* ; — Portrait of M. de J\*\*\* ; — Portrait of M<sup>me</sup> D\*\*\* ; — Portrait of M<sup>me</sup> B\*\*\* ; — Portrait of M<sup>me</sup> L\*\*\* ; — Portrait of M<sup>me</sup> L\*\*\* ; — Portrait of M. Guilmant ; — La dame à l'éventail ; — L'Inspiration ; — Certificat d'études ; — Rêverie ; — M<sup>lle</sup> Rougnon ; — La dame au manchon ; — Fructidor.

At the New-York International Medallic Exhibition, March 1910, Legastelois shewed some of his best productions : Léon Duvauchel ; — Triomphe de la République, after Dalou ; — Portraits de dames (2) ; — Les Deblois, graveurs ; — La jeunesse ; — Ernest d'Hervilly ; — Mutualité ; — Enseignements ; — Le Travail ; — Navigation en rivière ; — Navigation en mer ; — Indépendance de la République Argentine ; — Mes parents ; — Le livre ; — L'habitation ; — Venise ; — Duc de Dino ; — Solfège.

Two of this artist's works were represented in the Roger Marx Collection : Le Solfège and Lucie ; — 57  $\times$  43 mill.

Since the war, this artist has modelled several very successful medals of General Joffre, Lord Kitchener, General Gallieni, Presi-

dent Wilson, General Pershing, Joffre Généralissime, etc.; — Medal of the Victory of the Marne, September 1914; 40 mill. Marshal Joffre; — La journée catalane; — Victory of the Marne, September 1914; medal, 68 mill.; plaquette:  $62 \times 48$  mill.; — Pro Patria; Plaquette,  $47 \times 47$  mill.; — Field Marshal Lord Kitchener; 4 sizes (published by Spink & Son L<sup>td</sup>); — Gloire des Alliés; — Pro Patria Æ  $47 \times 47$ ; — Président Wilson; — General Maunoury; — Pégoud; — General Gallieni; — General Foch; — General Castelnau; — General Pétain.

At the Salon des Artistes français, 1920, he has exhibited: Joffre; — Batailles américaines; — Guynemer; — Clémenceau; — Foch; — General Maunoury; — Lord Kitchener; — Jérusalem délivrée; — President Wilson; — General Pershing; — Marcel Dubois; — Cardinal Mercier; — M<sup>me</sup> de L\*\*\*; — Clémenceau; — République; — M. Guillaumin, painter; — M. Raabe d'Oerry.

**LEGRAND, L.** (*French*). In conjunction with S. Kinsburger this artist issued a fine Plaquette commemorating the Victory of the Marne, 1914;  $68 \times 60$  mill.

**LEGROS, ALPHONSE** (*B.D.M.*, Vol. III, p. 275), The Portrait-



Thomas Carlyle, by A. Legros.

medallion of Thomas Carlyle by this Sculptor is a realistic piece of work. In Judge William Evans' collection is a Portrait-medallion

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of Legros' daughter, which is the artist's first attempt at medallic work.

At the New York International Medallic Exhibition, March 1910, the following works by this artist were loaned by Edm. D. Adams, Esq. : Thomas Carlyle ; — John Stuart Mill ; — Charles Danou ; — Alfred Tennyson.

Prof. Legros exhibited also Portrait-medals in bronze at the Royal Academy, 1882 : Charles Darwin ; — Orlando Martorelli ; — Alfred Tennyson ; — Pierre Grégoire ; — Antonio Escovedo ; — Maria Valvona ; — The sailors' wife.

**LEHZEN** or **LETZEN**, *Fol. ANITA* (*Germ.*). Contemporary Sculptor and Medallist, born at Darmstadt ; pupil of Landowski and Hahn. At the Paris Salon 1913 she exhibited a selection of medals in bronze and silver. By her is also an oval badge : “ Das grosse Dreschen ” (Warrior fighting Hydra with heads of cock and horse) ;  $\text{Æ } 56 \times 38$  mill.

**LEIBKÜCHLER**, **P.** (*Germ.*). Contemporary Sculptor and Medallist, by whom I have seen a Portrait-medal of Dr. Helfferich, German Finance Minister, 1915 ; 102 mill. ; — The German War Volunteers at Dixmude ; 107 mill. ;  $\text{Æ } 50$  mill. ; — Relief of East Prussia, 1915 ; iron, 107 mill. ; — Capture and Relief of Przemyśl ; cast iron, 102 mill. ; — Meyer-Waldeck, governor of Tsingtau ; iron, 107 mill. ; — Jellicoe and Beatty ; satirical medal ; iron, 80 mill. ; — Satirical medal on the Adulteration of Flour ; iron, 83 mill. ; — Havenstein, President of the Reichsbank, 1915 ;  $\text{Æ } 109$  mill., etc.

**LEIGHTON**, **F.** (*Brit.*). Executed designs for Seals for the Commonwealth of Australia, East Africa Protectorate, Orange River Colony, The Transvaal and Wei-hai-Wei, which were completed in 1903.

**LEISER**, **FRIEDRICH** (*B.D.M.*, Vol. III, p. 381). This Medallist was born on 5. December 1839 at Vienna ; he studied at the Industrial school of the Polytechnic Institute, and filled the post of Engraver and Medallist to the Vienna Mint from 1858 to 1892.

**LELIEVRE**, **A.** (*French*). Contemporary Die-engraver, whose signature occurs on a medal of Pasteur.

**LEMAIRE**, **GEORGES HENRI** (*B.D.M.*, Vol. III, p. 383). At the Paris Salon, 1907, this artist exhibited a statuette of Victory in precious stones ; — 1908. Harmony, statuette in precious stones ; — Dante, statuette ; — 1909, Druidesse, a statuette in precious stones ; — 1910. La Fortune, statuette in precious stones ; — Myrto, Greek dancer ; statuette ; — 1912. Renommée, statuette in precious stones ; — Bucolique, statuette in precious stones ; —

1913. Libellule ; statuette in precious stones ; — Frileuse ; statuette in rock crystal ; — 1914. Minerve ; statuette in rock crystal and silver gilt ; — Byzance ; statuette in precious stones ; — War Medal of 1870-71 (instituted 3. July 1911).

Georges Lemaire died on 25. August 1914.

**LE MAISTRE, HUMBERT** (*French*). Mint-master at Crémieu, 1493-98 : a heart.

**LE MAISTRE, PIERRE** (*French*). Mint-master at Crémieu, 1538 : letter P.

**LE MARCHANT** (*B.D.M.*, Vol. III, p. 390). In the British Museum are ivory Portrait-medallions by this artist of Samuel Pepys, already mentioned, Sir Christopher Wren, the Duke of Cumberland, etc.

**LEMONNIER, G.** (*Brit.*). Appointed Artist Engraver and Die-Sinker to the Bombay Mint, November 14th, 1913.

**LENDI** (or **LÄNDI**), **NIKOLAUS** (*B.D.M.*, Vol. III, p. 393). A Swiss Medallist, Mint-engraver, and Mint-master ; born on 28. December 1804, died at Turin on 28. October 1860. About 1837 he was Mint-master at Lucerne ; he appears to have left the town in that year. In 1854 he was Mint-engraver at Turin, and is mentioned as the inventor of a Reducing Machine, for which he was awarded a gold medal by the King of Sardinia. The artist exhibited in London and Paris. In 1869 five different medals by him were shown at the Lucerne Fine Arts exhibition. Cf. Franz Heinemann, in *Schweizer. Künstler-Lexikon*, II, p. 245.

**LENGSFELD, JULIUS** (*Austr.*). Contemporary Ivory-carver, born at Vienna (Austria) ; pupil of Breitner and Marshall. At the Paris Salon, 1906, he exhibited a plaque in ivory, *La Couturière*.

**LENOIR, PIERRE CHARLES** (*B.D.M.*, Vol. III, p. 393). At the Paris Salon, 1907, this artist exhibited the following medallic productions : Agriculture ; — Bébé ; — Vanneuses ; — Au Crépuscule ; — L'Infini (*illustrated*) ; — Plaque for a Dog Show ; — Ste Geneviève ; — L'Etude ; — Louis Pasteur ; — Le Nid ; — 1909. St George ; — Bucolique ; — Study ; — Fil de la Vierge ; — Les Parques ; — Charity ; — Gratitude ; — M. et M<sup>me</sup> Lotte ; — M. Mestrovic ; — Marriage Medal ; — Plaque Mariani ; — L'Infini ; — Goat ; — Calf ; — Horse ; — Donkey ; — Potters ; — Brittany girls knitting ; — L'homme à la pipe ; — Shrimpers ; — Brittany peasants ; — Egg seller ; — 1910. Le potier ; — L'homme à la pipe ; — Jour de deuil ; — Femme à la poule ; — Veau ; —

Chèvre; — Breton et Bretonne; — Sociedad rural de Buenos Ayres; — Société de tir de Roubaix; — Les Parques; — Plaquette Mariani; — Portrait de Vieille; — Le Fil de la Vierge; — 1914. A 'Frame containing bronze Plaquettes and Medals; — Buenos-Ayres Agricultural Prize, plaquette, 1914; — 1920. Medals and Plaquettes.



L'Infini.

Lenoir was born in Paris; studied at the Ecole des Beaux-Arts of Rennes, under the direction of his father, the sculptor Charles Lenoir, and was admitted to the Ecole Nationale et Spéciale des Beaux-Arts of Paris, where he had in succession as professors the masters, Falguière, Mercié, and Chaplain. Obtained at this school

several awards (Chenavan prize, three medals), and became the head of the class. Exhibited in 1904 in the Salon de la Société des Artistes Français, of which he is a member, and obtained a mention. In 1905 he received a third medal, and in 1907 a second medal.

Among the works in the American Medal Exhibition at New York, 1910, which Mr. Bauman Belden mentions, we notice: L'Infini; — “Bucolique”, inspired by the verses of Virgil :

Tityre, tu patulae recubans sub tegmine fagi  
Silvestrem tenui musam meditaris avena. . . . .

“The Thread of the Virgin.” (The mother of Jesus fell asleep near her spinning-wheel, and during her sleep the angels came and unwound the thread from her distaff and spread it over the fields, which accounts for our seeing in the morning those beautiful threads on the twigs and plants, on which the dewdrops glitter like diamonds.) (Reproduced in the *Revue Moderne*). The plaquette, “Mariani”, representing Æsculapius, the god of medicine, about to seal a contract with the joyous Bacchus. The triptych of potters, representing the history of pottery as it is still practised in a little hamlet in Brittany called La Poterie, near Lamballe. Further: Bacchus; — Bébé; — Homme à la pipe; — Chèvre; — Jeune veau; — Ane; — Chien de berger; — Chèvre broutant; — Jean Macé; — Vanneuses; — Tête d'une vieille; — Agriculture; — Etude; — Charité bienfaisante; — Plaquette pour l'Exposition Canine; — Exposition de la Vierge, etc.

**LE NORMAND, PIERRE JULES AUGUSTIN** (*French*). Contemporary Sculptor, born at Paris; pupil of M. Valton. At the Paris Salon 1909, he exhibited a Model in plaster, and a Plaquette, entitled ‘La Vision’, and in 1914 a Portrait-plaquette of M. de H\*\*\*.

**LENORMANT, ROBERT** (*French*). Mint-master at Grenoble, 1507, and Montélimar, 1522. letter R.

**LEONARD** (*Amer.*). Medallist of the nineteenth century, whose signature occurs on Portrait-medals of General Winfield Scott; — Franklin Pierce; — Henry Clay, 1844 (Æ. 51 mill.), etc.

**LEONI, LEONE** (*B. D. M.*, Vol. III, p. 398). The medal of Angelo Lomellini, ascribed by Armand to a medallist signing **A. LVD. D.** is the work of Leone Leoni. The signature has been misread and should be **•L•L•** (G.F. Hill, *Notes on some Italian Medals*, *Num. Chron.*, 1913, p. 413).

**LEONI, LODOVICO** (*B. D. M.*, Vol. III, p. 411). To this Medallist have been ascribed the Portrait-medals of Richard White (cf. G.F. Hill, *Num. Chron.*, 1909, *Two Italian medals of Englishmen*); —

Admiral Coligny; diam. : 55  $\frac{1}{2}$  mill. (Paris, Cab. des Médailles); — Jacqueline de Montbel, comtesse d'Entremonts (cf. Jean de Foville, *Une Médaille de l'Amiral de Coligny*, *Archiv.*, pp. 7-13; Pl. III).

**LEONIS** (?). The inscription **ΛΕΩΝΙΔΟC** occurs as a fictitious signature on a Sard in the Brit. Museum (Cat. n° 822), representing Achilles, armed with helmet, shield, and sword, and wearing a chlamys, fighting with the river Scamander.

**LEPCKE, FERDINAND** (*Germ.*). Contemporary Sculptor and Medallist, residing at Berlin. At the Kunst-Ausstellung held in that city in 1907 he exhibited a Double Portrait-plaquette.

**LE PELÉ, GUILLAUME** (*French*). Mint-master at Angers, 1519-22 : a key.

**LERCH VON LERCHENAU, JOSEF** (*B.D.M.*, Vol., III, p. 419). Son of Thomas von Lerch, an Engraver of Prague; he was born in 1793, and died in 1859. By him are also the following medals : Alois Klaar, 1833; — W. Hanka, 1834; — Josef Knauer, 1839; — Franz Joseph Hoor, 1839; — Count Joseph and Countess Philippine Schlick, 1846; — Prince C.W.L. Metternich, 1841; — Count Franz Schlich, 1847, etc.

**LERNACS, F.** (*French*). Issuer of Portrait-Plaquettes, executed after some process of photography. Among these are : Dr. Berthelot; — Dr. Daniel; — Dr. H. Gencel; — Dr. F. Hernieux; — Dr. Jayle; — Dr. Zaisne; — Dr. Latruffe; — Dr. G. La Heux; — Dr. E.J. Marey; — Dr. Poncel; — Dr. A. Raillet; — Dr. F. Vallin; — Dr. Flaissières, mayor of Marseilles; — Dr. Séverin Icard, 1901, etc.

**LEROUX, CLAUDE** (*French*). Mint-master at Rouen, 1592 and 1594 : crown of thorns with ten nails.

**LE ROUX, MATHIEU** (*French*). Mint-master at Rouen, 1563-4.

**LE ROY, HIPPOLYTE** (*B.D.M.*, Vol. III, p. 420). Born at Liège, April 4, 1857. He was a pupil of the Royal Academy of Ghent, where he gained the first prize for sculpture in all grades; of the Ecole de Saint-Josse-ter-Noode, and of the École des Beaux-Arts of Paris, from which he graduated with the second rank against sixty-seven competitors. He was a pupil of Falguière. Received the Godecharles endowment (1881) and the Archies endowment (1886).

Visited Germany, England, Holland, Austria, France and Italy. Returning to Belgium, he installed himself at Ghent, and there developed his aptitude, uniting the intellectual and sentimental

qualities of the Walloon artists with the solid qualities of the Flemish.

Some of his chief works are: “Le Gaulois à l’affût” (Godecharles prize): “Héro”, marble statue in the Museum at Ghent; “La Fatalité”, a group which brought him the gold medal from Paris and Munich, and the medal of honor from Barcelona; “Conscience”, group in bronze; “Soldat français mourant”, monument erected to the memory of the French who died at Ghent in 1870; “L’industrie, les beaux-arts, l’instruction”, in the Museum of Ghent; “Page, xvi<sup>e</sup> siècle”, marble study; “Le Printemps”, bronze statue at the Botanical Gardens of Brussels, which belongs to the State; “La sagesse”, marble statue belonging to the State; “Fileuse flamande”, belonging to the Société des Filateurs gantois, brought to the City of Ghent and placed in the Commercial Exchange; “Le monument du Maire de Roubaix”; the bust of Ch. de Kerchove de Denterghem, senior burgomaster of Ghent; of Hippolyte Lippens, senior burgomaster, at the Hôtel de Ville of Ghent; of Joseph Plateau, professor at the University of Ghent, at the Royal Academy of Brussels and belonging to the State; of Jules Barra, minister of state; of Mgr. Lambrecht, bishop of Ghent; of J. Lechat, president of the Société Française de Bienfaisance.

One of his principal works is the triple military diorama which figured at the Universal Exposition at Liège, and which he executed in collaboration with Abry and Philippet.

Among his other productions are: Bas-reliefs: Sylv. Dupuis, chief of the orchestra in Brussels; Mme A. Bron, a literary woman of Brussels; Monuments, the monument of the fountain, seventeen metres in height, in honor of Ch. de Kerchove; the monument of Ch. Miry; that of the French who died at Ghent during the war of 1870-71. Decoration, facade of the Dutry-Colson house at Ghent. Medals: Her Majesty the Queen of Holland; — Her Royal Highness the Princess Elizabeth; — Their Royal Highnesses the Prince and Princess Albert of Belgium; — Medal for the twenty-fifth anniversary of the foundation of the Société des Ingénieurs; — 1911. Twenty-fifth anniversary of the Royal Flemish Academy; — Presentation Medal to Ferdinand van der Haeghen, librarian of Ghent university; — Medal on the Completion of the new Post Office at Ghent, 1913; — Pro Pace, 1907 (Soc. holl. belge des Amis de la Médaille d’Art); — F. Vanderhaeghen, 1911; Æ. 60 mill.

He exhibited the following works at the New York International Medallion Exhibition, held in March, 1910: — Conférence de la Paix à La Haye, 1907; — Visite de Leurs Altesses Royales à Gand; — Concours agricole de Gand; — Concours agricole. XX<sup>e</sup> Congrès archéologique de Gand, 1907; — Victor Lemaire, graveur gantois, 1906; — XXV<sup>e</sup> anniversaire de l’Association des Ingénieurs des

Écoles de Gand (I); — XXV<sup>e</sup> anniversaire de l'Association des Ingénieurs de l'École de Gand (II); — XXV<sup>e</sup> anniversaire de l'Association des Ingénieurs des Écoles de Gand (III); — Concours agricole de Namur, 1901; — Œuvre du grand air; — La Pucelle de Gand (armes de cette ville); — S. M. Wilhelmina, Reine de Hollande; — Paul Kruger, protégé par la Reine de Hollande; — S. M. Élisabeth, Reine des Belges (large model); — Insigne des Conseillers Communaux de Gand; — Insigne des jurys, Concours agricole de Namur; — Insigne des Jurys, concours agricole de Gand, 1908; — Insigne de la Fédération des sociétés de sports athlétiques de Belgique, Bruxelles; — S. M. Élisabeth, Reine des Belges; — Princesse Albert de Belgique; — Victoire de l'équipe gantoise aux régates de Henley, Angleterre.

(*Cat. of N. Y. Medallie Exhibition*, 1910.)

**LESACHÉ** (*French*) (*B.D.M.*, Vol. III, 1907, p. 421). 1840. Jeanne de Valois. Æ. 51.

**LESGARE, PIERRE** (*French*). Mint-master at Rouen, 1517: trefoils between two words.

**LESSER, KARL** (*B.D.M.*, Vol. III, p. 422). By him is also: Battle of Katzbach, 1813, etc.

**LESSLIE & SONS** (*Brit.*). A firm of Upper Canada, made historical, says Mr. R. W. Mc Lachlan, through a token bearing its name. These coins, which are plentiful, show that the main business house of the firm was located at York, with branches at Kingston and Dundas. A later and larger token, issued by the same firm in the year 1832, anticipated the renaming of the capital of Ontario, Toronto, by two years. It had heretofore been known as "little York", often qualified by the derisive term "muddy" (R. W. Mc Lachlan, *The Money of Canada from the Historical Standpoint*, *The Numismatist*, 1916, p. 421).

**LE TARTIER, JACQUES** (*French*). Mint-master at Troyes, 1540: boar's head.

**LE TARTIER, LUPPIN** (*French*). Mint-master at Troyes, 1538: mullet.

**LETTER, CORNELIS DE** (*Flem.*). Mint-master at Antwerp, 1600-1606.

**LEUTENANT, JOHANN** (*B.D.M.*, Vol. III, 423). Born in 1802, died on 14. October 1832; Mint-engraver's assistant at Vienna, 1829-1832.

**LEVICK**, Miss **RUBY** (*B.D.M.*, Vol. III, p. 424). Exhibited at the Royal Academy: 1894 and 1895, Portrait-medallions; — 1896. Murray Levick; medallion; — 1899. W.B. Rickman, Esq.; medallion.

**LEVILLAIN**, **FERDINAND** (*B.D.M.*, Vol. III, p. 425). This artist worked for the National Porcelain factory of Sèvres, and cut a Portrait-medallion of Théodore Deck, when he was Director of that institution; also the Seal of that Factory, etc. Dr F.P. Weber owned several works by this engraver, amongst them an Agricultural Prize Medal, of excellent design and execution.

At the Roger Marx Sale (Paris, June 1914) the following medallie productions by this artist realized good prices: Argus and Mercury; 175 mill.; — Fabricants de bronzes de Paris; 140 × 97 mill.; — Exposition universelle 1889; two varieties, 75 mill.; — Alexandre Barbier; 78 × 66 mill.; — Daphnis et Chloë; 95 mill.; — M.Z. Beau; 65 mill.; — Coursiers; 115 mill.; — Argus et Mercure; 77 mill.; — Manufacture nationale de Sèvres; 50 mill.; — Bacchus; 50 mill.; — Junon; 65 mill.; — Dieux agrestes; 100 × 50 mill.; — La Terre; 70 mill.; — Jeune fille; 45 mill.

**LEWANDOWSKI** (*Pol.*). Contemporary Medallist, by whom are medals of the Polish Legionaries, 1915-16; — Josef Piloudski, commander of the Polish Legion, 1914; 50 mill.; — Another, of 1916; iron, 50 mill.; — Badges of the Polish Legion and Polish National Committee, 1831-1863-1914.

**LEWIN-FUNCKE**, **ARTHUR** (*Germ.*). Contemporary Sculptor, residing at Charlottenburg. At the Berlin Kunst-Ausstellung, 1907, he exhibited the following medallie productions: Cesare, bronze Plaque; — Young Girl; — Frau Marie Springer.

**LEWIS & CO., H.** | **N<sup>w</sup> BOND ST.** (Toronto). Makers of Medal of Toronto General Hospital Training School for Nurses (with blank reverse).

**LEWIS**, **ARTHUR** (*Brit.*). Issued medals for presentation to Children on the occasion of the Celebration of the Jubilee of Queen Victoria, in Hyde Park, London, on the twenty-second of June, 1887. His address was Conduit Street, Regent Street, London.

**LEWY**, **MAX** (*Germ.*). Sculptor and Medallist residing in Frankfurt-on-M., by whom I have seen a Silver Wedding Commemoration Plaque of Adolf Hamburger and consort, 1913, and a plaque commemorating the Congress of the "Gesellschaft zur Förderung der Wissenschaft des Judenthums", 3-4 June 1914.



**LEYGEBE, GOTTFRIED** (*B.D.M.*, Vol. III, p. 428). Prof. Dr Pick describes under this artist's name two medals: Charles Emile, Prince Elector of Brandenburg, 1673 (*R.* Gotha); and Marriage of Frederick (III) as Prince Elector of Brandenburg with Elizabeth Henrietta, 1679.

By Leygebe are further: Medal on the Birth of Princess Maria Amelia of Brandenburg, 1670; — Portrait-medal of Elector Frederick William of Brandenburg, and consort Dorothea, 1676, etc.

**L'HOEST, EUGÈNE LÉON** (*B.D.M.*, Vol. III, p. 431). At the Paris Salon, 1907, this artist exhibited a Portrait-plaquette of a Young Lady; — 1908. M<sup>me</sup> H. L'Hoest; — M. & M<sup>me</sup> Guillard; — 1909. Medal of Award of the XXV. Federal Fête at Angers of the "Union des Sociétés de Gymnastique" of France; — A Frame containing Plaquettes and Medals; — 1910. Medal and Plaquettes; — 1912. Portrait-medallion in bronze of M<sup>me</sup> and M. Edouard Sasias, commissaire du gouvernement près les banques coloniales; — Portrait-medallion of M. Jules Mayen, engineer; — Portrait-medallion of Arthur Chenevière.

**L'HOMMEAU, J.** (*French*). Author of a memorial badge of Lord Kitchener, 1850-1916; 32 mill.

**LIBBEKE, GILLAUME VAN** (*Flem.*). Mint-master at Maestricht, 1549-1558.

**LIBERT, GEORGES** (*Flem.*). Mint-engraver at Maestricht, 1604-1632; worked also for the Bishop of Liège from 1606 to 1615.

**LIBICH** (*Germ.*). Engraver, whose signature occurs on a Badge of the Austrian Mountain Artillery; 43 × 35 mill.

**LIBYS** (*Greek*). A Didrachm of Thurium (Cat. of the Naples collection, n° 2787) bears this artist's signature (*Vide* Introduction to the Catalogue of the Collection De Ciccio, Paris, December 1907), p. 8. M. Sambon says: "C'est un artiste de grand mérite, mais fidèle aux préceptes de l'art archaïque, il nous montre qu'à cette époque la glyptique suivait lentement les progrès du grand art".

**LIEBEKE, CORNELIS VAN** (*Flem.*). Mint-master at Brussels, 1601.

**LIEBEKE, JEAN VAN** (*Flem.*). Mint-master at Antwerp, 1617-1624.

**LIEBEKE, JEANNE VAN** (*Flem.*). Mint-master at Antwerp, 1619-1620.

**LIEBEL, LUDWIG** (*Austr.*). Assistant-engraver at the Mint of Prague, *circ.* 1761-1806 (*Vide B.D.M.*, III, 434).

**LIEBHARDT, RUDOLPH** (*Austr.*). Assistant-engraver at the Mint of Carlsburg, *circ.* 1779-1783.

**LIEBOSLAW, SIEGMUND VON** (*Austr.*). Goldsmith, and Mint-engraver at Kuttenberg, 1516 (*B.D.M.*, Vol. III, 435).

**LIÉGAULT, EMILE LOUIS** (*French*). Contemporary Sculptor and Medallist, born at Caen ; pupil of the School of Decorative Arts. At the Paris Salon 1912 he exhibited a medal, entitled : St. Jean.

**LINCK, JOHANN** (*B.D.M.*, Vol. III, p. 438). By this engraver is also: Portrait-medal of Wilhelmina Ernestina, Countess Palatine of the Rhine (undated).

**LINDAHL, S.** (*B.D.M.*, Vol. III, p. 438). Among further medals



C. J. Thomsen.

by this artist are: Portrait-medal of C.J. Thomsen, numismatist (*illustrated*); issued by the Numismatic Society of Copenhagen, and struck at the works of Dragsted; — 1906. Lars Emil Bruun; Æ. 45 mill. (R. Eidlitz).

**LINDAUER, EDMOND EUGÈNE ÉMILE** (*B.D.M.*, Vol. III, p. 438). At the Salon, 1910, this artist exhibited a frame containing medals in silver, bronze, plaster, etc.

“He won the competition for the New French nickel coinage (1914), and was awarded the first prize of 20.000 Francs.

“The successful competitor is a man of 45, and is an engraver, not an artist. “I am an artisan”, he says modestly, “the son of my own works. When 12 years old I began to engrave, starting with seals. Since then I have worked at every branch of engraving, on steel, stone, &c. In this contest I sought to design a coin, not a medal. The human figure is out of place on a coin, it wears away and an attractive little figure soon becomes little more than a vague silhouette. That is why I chose a purely allegorical theme”.

“The face of the new coin shows the letters R F (République Française) with a Phrygian bonnet on the top, a wreath of oak and laurel surrounding them. The other side gives the Republic’s motto, “Liberty, Equality and Fraternity”, the value of the coin and the date of issue.

“The new designs have been criticised not from an artistic point of view but from an economical one. There are people who think that government employees might have devised a coin at a cheaper cost to the ratepayers or that there would have been no difficulty in obtaining one for nothing. Occasion has also been taken to object to the five cent piece as being inconsistent with the metric system; one cent, two cents and four cents it is claimed would be more rational”. From *The Numismatist*, 1914, p. 393.

**LINDBERG, ADOLPH** (*B.D.M.*, Vol. III, p. 441). “The well-known Medal-engraver, Prof. Adolf Lindberg, died on 27th June 1917 at Stockholm. He was born in that city on the 4th September, 1839. At fourteen years of age he was apprenticed to a jeweller, but left after a year, and then became a scholar in the Mechanical Art School, as well as with Lea Ahlborn at the Royal Mint, where he worked eight years. In the autumn of 1859 he entered the Art Academy’s Sculpture Class, where he studied until 1867. During the years 1864-66 he visited Copenhagen and Paris. While in Paris at this period, as well as in 1877, he studied under the famous medal engraver, P. Tasset.

“On his return to the Royal Mint and with Lea Ahlborn a wide field of activity was opened for him, for the Swedish medal engraving art had obtained in Lindberg a more prominent representative

than for centuries. In the work by G. Nordensvan, "Swedish Art and Artists in the Nineteenth Century" we read: "Swedish medal engraving has in Adolf Lindberg received a master, who combines in the execution the ability of artistic composition with clearness and power of individuality and elegance in its art expression. His medallion portraits show great ability in catching a likeness, and further a keen insight into the delineation of character".

"During the lapse of years he held nearly all the prominent positions in the Art Academy as director, revisor, etc., thus proving his artistic versatility. He became a Member of the Academy in 1885 and vice-professor in sketching in 1892. After the demise of Lea Ahlborn, in 1897, he naturally was appointed her successor at the Royal Mint because of his prominence, and was presented with membership in the Danish Art Academy. He held the chairmanship for many years in the Art Club, where his congenial presence and his unusual ability to attract all made this place an agreeable headquarters for all artists in Sweden.

"Among his early works will be found medals of Charles XV.; — Egron Lundgren; — Elise Hwasser, and later, among plaques and medals, Karl Snoilsky; — M. Lagerberg; — Jenny Lind; — G. Wenneberg; — Pasteur; — A.E. Nordenskiöld; — Oscar II; — Dr Anders Adolph Retzius, of Stockholm, 1876; — Dr Ernst Westerlund; — Carl Wilhelm Schaele, of Stralsund; — 1874, Nils Keder, Æ. 31; — 1879, J.C. Hedlinger, Æ. 31; — 1881, Carl Tessin, Æ. 31; — 1881, James Fredrik Dickson, Æ. 26×26; — 1883, Arvid Karlsten, Æ. 31, etc.; besides also the new coin types in 1905 and 1907. He is survived by a widow and four children, of which the eldest son, Erik, has stepped into his father's place. Already he is recognized as a medal engraver of the highest standing.

Adolph Lindberg is mourned by his friends not only for his splendid character, but all over Europe as a most prominent artist" (*The Numismatist*, 1917, p. 170).

**LINDBERG, ERIK** (*B.D.M.*, Vol. III, p. 439). In 1916 this artist was entrusted with the execution of a Presentation medal to the world-renowned singer, Christine Nilsson, Countess de Casa Miranda, by her admirers and friends in Stockholm, on her seventy-fourth birthday, 20<sup>th</sup> August 1916. By Lindberg is also a medal commemorating the twenty-fifth anniversary of the Swedish Company Alfa-Laval Separator of Stockholm (Cream Separator), with busts on obv. of the founders, Gustaf de Laval and John Bernstrom, and on rev. symbolic emblems of art, industry and science.

By him are also: Centennial Medal of the Swedish Medical Society,

1908 (both in the Storer and Boston Medical Library Collections); — Linnaeus, 200<sup>th</sup> Anniversary; issued by the Swedish Academy of Sciences; — 1905. Magnus Stenbok; Æ. 31, etc.

**LINDENBERG, OSKAR** (*Germ.*). Contemporary Sculptor, residing at Dresden, by whom I have seen an Horticultural Prize medal.

**LINDERMAN, HENRY RICHARD VON** (*B.D.M.*, Vol. III, p. 443). He was also a Doctor of medicine. There is a portrait-medal of him by Barber, struck at the U.S. Mint, the reverse of which bears a bust of the late Prof. Joseph Henry, long Secretary of the Smithsonian Institute and one of the most distinguished scientists of America. It is the Government annual "Assay medal" of 1879, in which year both Linderman and Henry died. Linderman was born in 1825.

**LINDL, H.** (*Germ.*). Contemporary Sculptor and Medallist; author of some satirical medals connected with the World War. These include: Naval Battle near the Skagerrak, 31. May 1916; iron, 72 mill.; — D'Annunzio inflaming Italy for the War; iron, 73 mill.; — Kitchener's Dream, 1914/15; oval, iron, 84×54 mill.; — President Wilson, as a diligent writer of notes, 1914-1916; iron, 73 mill.; — The Triplice; uniface medal, 1914; iron, 69 mill.

**LINNA** (*Port.*). A Portrait-medal of D.J. de Souza Martins of Lisbon bears the artist's initial, **L**.

**LINNK, JOHANNES** (*B.D.M.*, Vol. III, p. 438). By this Heidelberg Medallist is probably a commemorative medal of the Peace of Ryswick, 1697 (Joseph, *Die Münzen von Worms*, 1907, p. 305, n° 430).

**LIPAROLO, GIROLAMO** (*Ital.*). Coin-engraver at Naples, under Ferdinand. In 1465 he was entrusted by the King to engrave his portrait on the largest silver coins hitherto struck, of the value of 2 carlini, and called Testoni by the people, on account of the head which was represented on them. On these coins the cuirassed bust of Ferdinand may be seen, very different to that of the same personage on Liparolo's medal executed 29 years later, after a drawing by Guido Mazzoni of Modena (*Vide Sambon, Notes historiques sur les portraits gravés en médailles*, Le Musée, 1907, p. 275). The Portrait Tari of 1465, issued by the Mint-master Mirabilis is the first portrait-piece struck at Naples. Liparolo also engraved the Portrait-Coronato of 1472; and the Carlino of Frederick of Aragon, 1496, with the book in flames on rev.

**LIPCHYTZ, SAMUEL** (*Russ.*). Contemporary Sculptor and Medallist,

born at Pabianitz (Russia); studied in Paris. At the Paris Salon 1914 (Soc. des Art. français) the artist exhibited a Medal in bronze and a Plaquette in marble and ivory, Beethoven in meditation.

**LISLE, NICOLAS DE** (*French*). Mint-master at Rouen, 1551 : a chalice.

**LITCHFIELD, RICHARD** (*Brit.*). The full signature of this Engraver RICHARD | LITCHFEILD | FECIT occurs on brass coin-weights for the French Pistole and Half Pistole, and on a Pistole weight struck over a Guinea weight.

**LJUNGBERGER, GUSTAV** (*B.D.M.*, Vol. III, p. 446). By this Medallist are also : Memorial medal of Adolf Frederick, King of Sweden, 1771 ; — 1780. Ulrica Sparre, Æ 51 ; — 1774. Carl Fr. Scheffer, Æ 33.

**LOCH, CHRISTOF** (*B. D. M.*, Vol. III, p. 452). Died at Hall in Tyrol, 26 March 1583. He was a Goldsmith and Die-cutter at the Mint of Hall ; son-in-law of Ulrich Ursenthaler. His record of activity at the Mint extends from 1546 to 1560.

**LOCHÉE, JOHN CHARLES** (*B.D.M.*, Vol. III, p. 452). Won Premium of Royal Society of Arts in 1775 (30 guineas) for a statue ; Premium in 1776 (50 guineas) for a statue ; Silver Medallion in 1790 for a Bust of the Prince of Wales (afterwards George IV). Exhibited at Royal Academy 1776-1790 : Lord Hood ; — Prince William Henry ; — Frederick, Duke of York, and Bishop of Osnaburg ; — The Prince of Wales ; Prince Charles of Mecklenburg ; — Prince de Ligne ; — Prince Edward ; — Dr Herschell ; — Mr. Sheridan, etc. Some Portrait-medallions by him were reproduced by Wedgwood and by Tassie (Sir H.T. Wood, *Journ. R. Soc. of Arts*, 1912, 747).

**LODT, MICHAËL** (*Germ.*). Mint-warden at Ranstadt, 1610.

**LOECSEI** (*Austr.*). Engraver of an oval badge commemorating the Battles of Zlota-Lipa, 1914-1916 ; 40 × 26 mill.

**LOEHR, HENNING** (or **HEINRICH**) (*B.D.M.*, Vol. III, p. 454). Mint-master at Osterode, in conjunction with Hans von Ecke, 1622-1625.

**LOERCHER, A.** (*Germ.*). Contemporary Sculptor and Medallist in Berlin, by whom is a series of 10 small Plaquettes and Medals, issued by a Berlin firm "Deutsches Kunstgewerbe, Berlin-Friedenau".

**LOEWEL** (*B.D.M.*, Vol. III, p. 483). This Engraver's initial **L** occurs also on Thalers of 1806 of Henry XIII.

**LOEWENTHAL, A.** (*Austr.*). A firm of Die-sinkers and Engravers at Vienna. They issued a Portrait-medal of Dr. Adolf Hoffmann, 1902 (obv. signed **LÖWENTHAL**), and a series of Medals commemorating Events and German-Austrian Personages who played a rôle in the European War, 1914/15 : Grand Admiral von Tirpitz; — Field Marshal von Hindenburg; — Francis Joseph I and William II. as Allies; — Alliance of Austria and Germany; *Æ.* 50 mill.; — The War of 1914-1916; bust of William II; cast iron, 58 mill.; — Field Marshal von Hindenburg, deliverer of East Prussia and Victor over the Russians, 1914; 110 mill.; — Another type, 1915 (Siegfried taming the bear); — General von Kluck; *Æ.* 34 mill.; — Vice Admiral Count von Spee; iron, 98 mill.; *Æ.* 50 mill.; — Grand Admiral Alfred von Tirpitz, 1915; *Æ.* 50 mill.; iron, 73 mill.; — Capt. Otto Weddigen; iron casting, 115 mill.; — Honour to our Heroes; *Æ.* 50 mill.; — Field Marshal Count von Haeseler, 1915; iron, 102 mill.; — The Reichstag Speech of 4. August 1914; — The Quadruple Alliance; — General von Bülow, 1916; iron, 82 mill., etc.

**LOGAN, JOHN** (*B.D.M.*, Vol. III, p. 454). “Seal- and Gem-Engraver; was born at Duncannon Fort, Co. Waterford, on 11th August, 1750. He learned his art in Dublin, and for many years was the principal Seal-engraver in the city, holding the appointment of “King’s Seal-cutter”. He lived at 11 Townsend Street from 1782 to 1784, at 42 Aungier St. until 1791, and afterwards at 6 Great George’s St. and 10 Aungier St. He retired from his profession in 1802, having injured his health by too close application to his work. He became mentally affected, and died in 1805. A “Portrait-gem of Dr. Lucas” and a “Head of Alexander the Great on white cornelian” are perhaps his best known works. A cameo-portrait of Dr. Quin, by Logan, taken from Mossop’s medal, was reproduced by James Tassie in his glass paste” (Walter J. Strickland, *Dictionary of Irish Artists*, II, p. 23).

**LOHSE** (*Germ.*). Mint-contractor at Wernigerode, 1620.

**LOISEAU-BAILLY, GEORGES** (*B.D.M.*, Vol. III, p. 455). At the Salon, 1907, this artist exhibited eight models in plastiline of Plaquettes : Moissonneurs; — Vieux jardinier, etc.; — 1908. Five Plaquettes : Rosa Bonheur; — Grand’mère et fillettes de l’île de Ré; — Decorative composition; — 1909. A. Chopin; — Harmony; — Priory of Saint-Jean-les-Bonshommes (Yonne); — Un vieux Morvandiau; — M<sup>lle</sup> Bl. Artaud; — 1910. Moissonneurs; — 1912. Enfant de Jersey; — Marcel et Yvonne Herscher; — Prieuré de Saint-Jean (Yonne); — Morvan Avallonnais.

**LOMMEL, FRIEDRICH** (*Germ.*). Contemporary Sculptor and Medallist. Exhibited a Portrait-plaquette, cast, at the Munich International Art Exhibition, 1909.

**LONGMAN, EVELYN B.** (*Amer.*). Designed the reverse of a medal to commemorate the visit of the British and French War Commissions to the United States of North America, 1917. Daniel Chester French designed the obverse.

**LONGUEIL, HONORÉ DE** (*French*) (*B.D.M.*, Vol. III, 1907, p. 459). There is a medal by Longueil with the inscription *PLY. COL. 1630 BOS. MASS. 1770* and coat of arms, Æ 41.

**LOOFF, JOANNES** (*B.D.M.*, Vol. III, p. 460). Mentioned in 1627 as a member of the guild of goldsmiths. M<sup>lle</sup> M. de Man has been able to discover that this distinguished Medallist of Middelburgh was buried in the new church of that city on 22. December 1651.

The memorial medal of Van Tromp, 1653, was executed by Dirk van Rijswijk from a design by Jan Lievens. It is evident that the Presentation medal of the State of Zeeland to Trewleben, 1660, cannot be by this artist.

Cf. Marie de Man, *Een en ander over het Goud-en Zilversmidsgilde te Middelburg, Jaarboek voor Munt-en Penningkunde*, 1914, p. 102 sq.

**LOON, JEAN VAN** (*Flem.*). Mint-engraver at Brussels, who prepared the dies for the obsidional coinage of 1579/80.

**LOONEN, PIERRE RYKHOUT** (*Flem.*). One of the Engravers of the Breda obsidional coins of 1577. His colleague was **GOESSEN DE LAET**.

**LOOS, DANIEL FRIEDRICH** (*B.D.M.*, Vol. III, p. 461). Additional productions : Proclamation Medal of Frederick William III. of Prussia for Neuchâtel and Valangin, 1796, and others for Friesland, 1796; — Peace of Basle, 1795 (sev. varieties); *Ewig* 770-772; 1787; — Capitulation of Amsterdam; Æ. 42; — 1793. Philippe Egalité; Æ. 30 (R. Eidlitz).

**LOOS, G.** (Berlin Medallie Mint) (*B.D.M.*, Vol. III, p. 466). Additional productions : Marriage of the Crown Prince William of Prussia with Princess Victoria of Schleswig-Holstein, 1881 (sev. var.); — Birth of Prince William, 1882; — Official Prize Medal, with bust of Princess Aug. Victoria of Prussia, undated (1881); — Accession of William II. and Empress, 1888; — Official Prize Medal with bust of the Empress Auguste Victoria, undated (sev. var.); — Official medal of the Berlin Industrial Exhibition, 1896; — Prize medal of the Red Cross Exhibition, Berlin, 1898 (sev. var.); — Prize Medals and Plaquettes with conjoined busts of the Emperor



and Empress (many varieties); — Exhibition medal of the Horticultural Society Feronia at Eberswalde, 1891; — Dedication of the Gnadenkirche in Berlin, 1895 (sev. var.); — Commemorative medal of the Kaiser William Memorial Church, Berlin, 1895; — Another of the Kaiser Friedrich Memorial Church, Berlin, 1895; — Official medal of the Silver Wedding of the German Emperor and Empress, 1906; — Marriage Medal of Prince Charles Alexander of Anhalt-Bernburg and Princess Friederike of Schleswig-Holstein-Beck, 1834; — Prize Medal, with conjoined busts of Prince and Princess Charles Alexander of Anhalt, undated; — Pastor Jakob Georg Christian Adler, Gottorp, 1833; — Prof. Jakob Christof Rudolf Eckermann, 1832; — Field Marshal Count von Moltke, 1890; — Portrait-plaquette of Count von Moltke, 1900; — Prof. Christoph Heinrich Pfaff, 1843; — J.A. Waitz, 1835; — Prize Medal of Ahrensburg, n. d.; — Jubilee Plaquette of the Imperial Yacht Club, 1907; — Prize Medal of the Industrial Exhibition at Rendsburg, 1859, etc.

**LOOS, GOTTFRIED BERNHARD** (*Germ.*) (*B.D.M.*, Vol. III, p. 466). Händel, Æ. 30; — Glück, Æ. 30; — 1837. Schmalkalden Articles, Æ. 30 (R. Eidlitz).

**LOPEZ, J.** (*Span.*). Assistant Mint-engraver at Madrid in 1874; in 1881 he was transferred to the Treasury of State in Cuba. By him are Bicentenary medals of Calderon de la Barca, 1881.

**LOPEZ LORENSIS, ENRIQUE** (*Span.*). Engraver of Seville, recently deceased. He engraved dies for some medals commemorating the Fourth centenary of the Discovery of America, 1892, and Transfer of the Remains of Columbus to Seville, 1899. Published by D. Ramon Lacalle.

**LORBER, ANTON** (*Austr.*). Engraver at Kremnitz, *cir.* 1806-1827; died 31. October 1830.

**LORDONNOIS, MARCEL PROSPER** (*B.D.M.*, Vol. III, p. 471). At the Paris Salon, 1907, this artist exhibited several Medals and Portrait-plaquettes: Louis Puech; — Louis Laurent; — São-Paulo; — Rio Grande; — La Source, etc.; 1908. Thirteen medals and plaquettes in silver and bronze.

**LORENZ, CARL HEINRICH** (*B.D.M.*, Vol. III, p. 471). Additional medals by this Engraver: Count Konrad Daniel von Blücher; erection of his statue at Altona, 1852; — Jubilee of Prof. Christoph Heinrich Pfaff, 1843; — Jubilee of Johann Andreas Rehloff, 1876; — Centenary of St. Michael's Church at Hamburg, 1862; — Victories of the Prussians and Austrians over the Danes, 1864; — Schleswig-Holstein's freedom secured by Prussia and Austria, 1864;

— Large and small Prize Medals of the Hamburg-Altona Horticultural Society, 1873; — Medal of the Hamburg-Altona Ornithological Club, 1877, and others; — Ignaz Perner, President of the Munich S.P.C.A. (signed : **H. LORENZ F. HAMBURG**); — Christus, *Æ*. 43 (signed : **H. LORENZ F. ROMÆ**).

**LORENZ, JOHANN JACOB** (*B.D.M.*, Vol. III, p. 472). By this Engraver is a portrait-medal of the medallist Heinrich Lorenz, on his 80th birthday, 1880, and others of Field Marshal Count von Moltke, and Pastor Berend Carl Roosen, 1870.

**LORIEUX, JULIEN** (*B.D.M.*, Vol. III, p. 477). At the Paris Salon 1909 this artist exhibited the following medallic productions : *La Laitière et le Pot au lait*; — *La Fortune et le jeune enfant*; — *La Cigale et la Fourmi*.

**LORRAIN, JENNY** (*Belg.*). Contemporary Sculptor and Medallist, born at Virton, and residing at Brussels. At the Salon of the Société Nationale des Beaux-Arts 1912 this artist exhibited : *Rosa Piers*, cast plaque; — *M<sup>lle</sup> Marguerite Van de Wiele*; — *Eugene Hins*, cast medal; — Medal of the 'Congrès International de la Libre Pensée'; — *Louise Marie E\*\*\**, plaque; — *Jeanne Wallet*, cast medal; — Badge of the Association des Diplômés de l'Ecole des Mineurs of Seraing; 35 × 38 mill. (reduced and struck by A. Michaux); — 1912. *Henri Vieuxtemps*; *Æ* 68 mill. (R. Eidlitz).

**LOUVET, JACQUES** (*French*). Mint-master at Saint-Lô, 1523 : wolf's head.

**LOVETT, GEORGE HAMPDEN** (*B.D.M.*, Vol. III, p. 480). Additional works : *Helmeted head of Minerva*, CVRAT SANCT. TIM. AVL. M.D.; — *Dr E.K. Kane*, Arctic navigator, 1859; — (William) Penn's Treaty with the Indians, 1682; — 1862, J.V.L. Pruyn, Hamilton College Prize, *Æ* 42; — 1876, Haverford College *Æ* 42; — *Thomas Jefferson*, *Æ* 35; — American Institute Award Medal.

**LOWE, ROBERT** (*Brit.*). Chancellor of the Exchequer and ex officio Master of the Royal Mint, London, 1870-1873. He was created Viscount Sherbrooke in 1880. Born 1811. Died July 27th, 1892.

**LUBER, SIEGMUND** (*Germ.*). Modeller in the employment of the L. Chr. Lauer Medal Mint at Nuremberg, *circ.* 1896. His initials occur on a Portrait-medal of Prince Otto zu Stolberg-Wernigerode, 1896.

**LUCAS, RICHARD COCKLE** (*Brit.*). Sculptor and Modeller of repute; author of the famous wax bust in the Berlin Museum attributed by Prof. Bode to Leonardo da Vinci. He exhibited at the Royal

Academy from 1829 to 1859, and among his Portrait-medallions we find: 1830. Medallion portrait of W. Daking, Esq.; — Medallion portrait of Herbert Fergusson, Esq.; — 1849. Medallion of Lady Madden; — Medallion of M. Le Normonte, Director of the Department of Antiquities, French Museum; — Medallion of W.R. Hamilton, Esq., F.R.S., F.S.A.; — 1850. Medallion of the Rev. J.T. Law, Chancellor of Lichfield, Vice-Principal of Queen's College, Birmingham; — Medallion of Colonel Leake, F.R.S.; — Medallion of the Rev. H.G. Liddell, Head Master of Westminster School; — Medallion of E. Hawkins, Esq., F.R.S., F.S.A., British Museum; — Medallion of S. Birch, Esq., of the British Museum, and his wife; — 1851. Medallion of the Marquess of Anglesey; — Medallion of Lord Palmerston; — Medallion of Lady Jocelyn; — Medallions of Lord Palmerston, of His Excellency Abbott Laurence, U.S., and of His Excellency Chevalier Bunsen; — 1858. Lord Lyndhurst; medallion; — Right Hon. Vernon Smith; medallion, etc.

**LUCIUS** (*B.D.M.*, Vol. III, p. 488). Graeco-Roman Gem-engraver; signed  $\Lambda\epsilon\upsilon\kappa\iota\omicron\varsigma$  on a two-horse chariot gem.

**LUCY** (*B.D.M.*, Vol. III, p. 490). Durand states that Lucy engraved Pattern coins of Napoleon I. but this is probably in error for **LAVY**.

**LÜDERS, CHRISTIAN FRIEDRICH** (*B.D.M.*, Vol. III, p. 492). Additional productions: Marriage medal of Alexander Charles of Anhalt with Princess Friederike of Schleswig-Holstein-Glücksburg, 1834.

**LUDWIG, DANIEL VON WEIERSDORF** (*Germ.*). Mint-master at Ortenberg, 1597-1604.

**LUKEMANS, AUGUSTUS** (*Amer.*). Contemporary Sculptor. By him is: 1917; Reverse of Catskill Aqueduct medal,  $\text{Æ}$  76, obverse by D.C. French (R. Eidlitz coll.).

**LUNDE, JOHANN WILHELM** (*B.D.M.*, Vol. III, p. 495). Appointed Master of the Mint at Clausthal, 1. October 1809, and from 28. September 1810 under the administration of Mint-director Fulda, and in office until 1820.

**LUNDERBERG, LAWRENCE D.** (*Swed.*) (*B.D.M.*, Vol. III, 1907, p. 495). 1809, Mathias Rosenblad,  $\text{Æ}$  51.

**LUPPE** (*French*). Mint-master at Bayonne, 1647.

**LUTEGER** (*Germ.*). Engraver of bracteates under Ludwig II (1140-1172) and Ludwig III (1172-1190) or Ludwig III. (1217-

1227) at Altenburg. One of his bracteates is thus described : Obv. **LVṬ—EGE—R—Ṣ—EF—ECIT·ṬLT**. The Landgrave riding on horseback to r. in helmet and armour, holding flag and shield; in the field, three wheel-like rosettes. Cf. Buchenau, *Blätter für Münzfreunde*, 1900, p. 131. The last letters **ṬLT** signify Altenburg, the place of residence of the Engraver Luteger, who was working for the Landgrave and other neighbouring rulers. Cf. the legends of the bracteates of the Gotha find, with *Luteger de Aldenburc me fecit* and *Luteger me fecit s. de Al (sculptor de Aldenburc)*.

**LUTIGER, FRANK** (*Brit.*). Contemporary Sculptor, who exhibited at the Royal Academy, 1905, a Portrait-plaque in bronze of John J. Macdonald; — 1911. Col. Stewart Mackenzie of Seaforth, silver panel; — Capt. the Hon. Dudley Carleton, silver panel; — 1914. Col. Stewart Mackenzie of Seaforth, plaque in silver.

**LUTZ, O.** (*Germ.*). Contemporary Sculptor and Medallist, whose name occurs amongst others on a Medal commemorating the opening of hostilities by Germany in the European War, 1914, **WIR DEUTSCHE FÜRCHTEN GOTT SONST NICHTS AUF DER WELT**, 45 mill.

**LÜTZELBURGER, HANS** (*Germ.*). Modeller (Formschneider) of Basle; worked in conjunction with Hans Holbein as wood-carver. The initials **H.L.F.** on a fine Portrait-medal in box-wood of Duke Christopher of Württemberg (*Stuttgart*, Binder-Ebner, Pl. III, 9) may represent this artist. A sculptor in wood, whose signature occurs as **H—L** was working about the same time in Brisgau (cf. Demmler, *Jahrb. d. k. preuss. Kunstsamml.* 1914, parts II/III).

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**LUYNES, ALBERT**, Duc de (*French*), 1802-1867. French antiquary and archeologist, best known in connection with the gift of his fine collection of ancient coins to the Bibliothèque nationale, Paris. Dr F.P. Weber possessed a design of a medal made by him, and representing the Chariot of the Sun.

**LYKOMEDES** (*B.D.M.*, Vol. III, p. 505). Hellenistic Gem-engraver, whose signature **ΛΥΚΟΜΗΔΗΣ** occurs on a beautiful portrait of an Egyptian princess, probably Berenice I (not Cleopatra), with the attributes of Isis.

**LYNG, CASPAR HEINRICH** (*B.D.M.*, Vol. III, p. 506). Mint-warden at Copenhagen until 1771; Mint-master at Altona 1771-1783; Mint-master at Copenhagen 1783, and Director of the Mint there 1788-1797; died in 1805.

**LYNCH, GERMYN** (*B.D.M.*, Vol. III, p. 505). Flourished 1460-

1479; Goldsmith of London (cf. Strickland, *A Dictionary of Irish Artists*, II. p. 31).

**LYONS, EDWARD** (*Irish*). "Seal-cutter, Engraver and heraldic Painter, born in 1726, resided near Essex Bridge in 1753, and afterwards in Fishamble Street and Essex Street. He painted coats of arms, and engraved book-plates, and had a large collection of heraldic manuscripts. He died in 1801" (cf. Strickland, *A Dictionary of Irish Artists*, II, 573).

**LYSIPPUS** (*B.D.M.*, Vol. III, p. 507). The following notes are extracted from Dr. G.F. Hill's important monograph on this Artist in the *Burlington Magazine*, XIII, pp. 274-286.

Lysippus was one of the minor artists who worked at Rome in the last quarter of the fifteenth century. His real name is unknown, 'Lysippus the younger' being no doubt his pseudonym. This occurs on the medals of Giulio Marascha, and Marinus Philethicus. Dr. Hill has drawn attention to the artist's use as symbol on these two medals of ivy-leaves, which figure also on a Portrait-medal in the British Museum Collection. The portrait, accompanied by the legend : DI LA IL BEL VISO, E QVI IL TVO SERVO MIRA, is no doubt that of the Medallist. The reverse side was meant to be polished and serve as a mirror. Three other medals are marked with the ivy-leaves : Giovanni Alvise Toscani (43 mill.); — Francesco Vidal, of Noya in Galicia (41 mill.); — Another, with R. REGVM PRAECEPTOR (39.5 mill.).

To these pieces must be added the following medals, which undoubtedly belong to the artist, although they do not bear the leaves : Giovanni Alvise Toscani; R. PREVENIT AETATEM etc. (73 mill.); — Another; R. INCERTVM IVRISCONSVLTVS ORATOR (71 mill.); — Another; R. Pallas (34 mill.); — Another; R. Coat of arms; in the field L.P. (34 mill.); — Another; with plain R. (34 mill.); — Francesco Massimi (38 mill.); — Gianfrancesco Marascha (36.5 mill.); — Alfonso Morosini (43 mill.); — Antonio de Sancta Maria (38 mill.); — Girolamo Callagrani (38 mill.); — Parthenius identified by Armand as Ippolito Aurispa, a Latin poet of Macerata (36.5 mill.); — Malitia de Gesualdo, bishop of Rapolla (41.5 mill.); — Catelano Casali, of Bologna (35 mill.); — Raphael Riario, M.CCCC.L.XXVIII. (36 mill.).

The medals of Candida, attributed to Lysippus, Dr. G.F. Hill prefers to restore to Candida himself.

Among conjectural attributions to Lysippus, the following are suggested : Sixtus IV.; R. The Ponte Sisto (40 mill.); — Diomedes Caraffa (40 mill.); — Francisco Vidal (39.5 mill.).

The medals of Pier Paolo Millini (school of Adriano Fiorentino), Lucas de Zuharis (possibly by Ruberto), Giambattista Orsini,

Fabrizio Varano, Giovanni Aurispa, Gabriel de Gabrielli, cardinal of S. Prassede, Marcello Capodiferro, and Gianfrancesco Rangoni are not to be considered as Lysippus' works.

"The impression that Lysippus leaves on our minds," says Dr. Hill, "is of an amiable young man, without a strong artistic individuality, and with correspondingly little power of invention, exercising a pleasing talent for the benefit of his numerous friends among the notabilities (especially the minor notabilities) of the Papal Court from about 1475 to 1490."

The Rosenheim Collection comprized eight medals by Lysippus, amongst which a fine example of the Giov. Alvise Toscani, which at the sale realized £ 72 (*Rosenheim Sale Catalogue*, lot 75; 30<sup>th</sup> April 1923).

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PROTAT BROTHERS, PRINTERS, MACON (FRANCE)







